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STUDY MATERIAL

IN FOUR BOOKS

A Manual of Practical Instruction in Pianoforte Playing Combining all the Essentials from the beginning of Grade One through Grade Four

Compiled and Edited from the World's Greatest Composers and Authorities

WITH ORIGINAL PIECES, TECHNICAL EXERCISES AND EXPLANATORY TEXT

BY

CHARLES DENNÉE

PROFESSOR OF PIANOFORTE PLAYING IN
THE NEW ENGLAND CONSERVATORY OF MUSIC
BOSTON, MASSACHUSETTS

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GRADE TWO

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THE MINUET.

DRAWN BY PERCY MORAN.

SECOND GRADE SECTION

Technical Exercises

For developing equality in finger action and tone power combined with steadily increasing fluency and velocity.

FIVE-FINGER FIGURES IN VARIED GROUPINGS

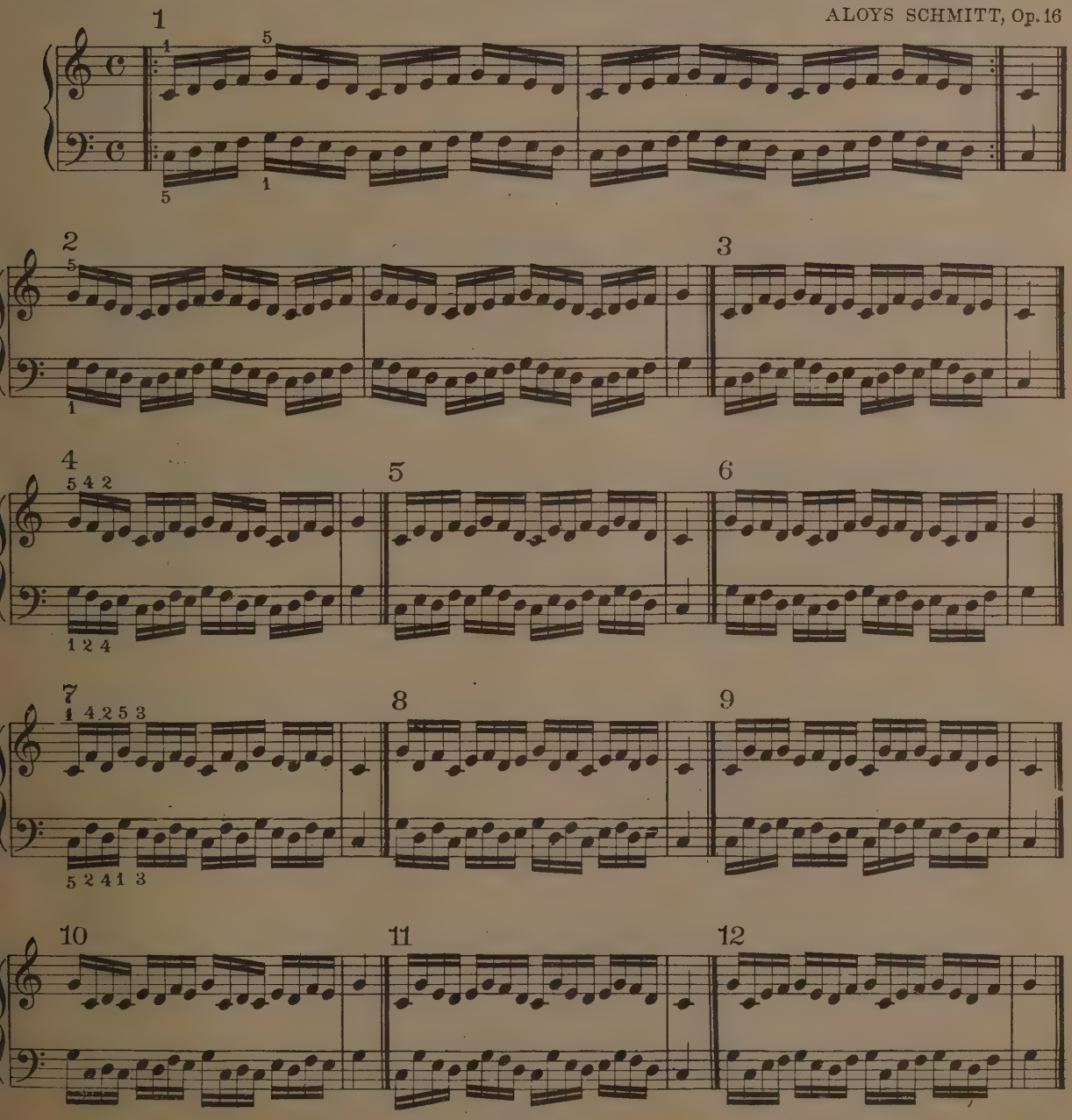
These exercises should be practiced throughout the Second Grade, using only a few at a time. Attain the best possible results, both in independence and speed (in several different Keys,) before proceeding with the practice of new ones.

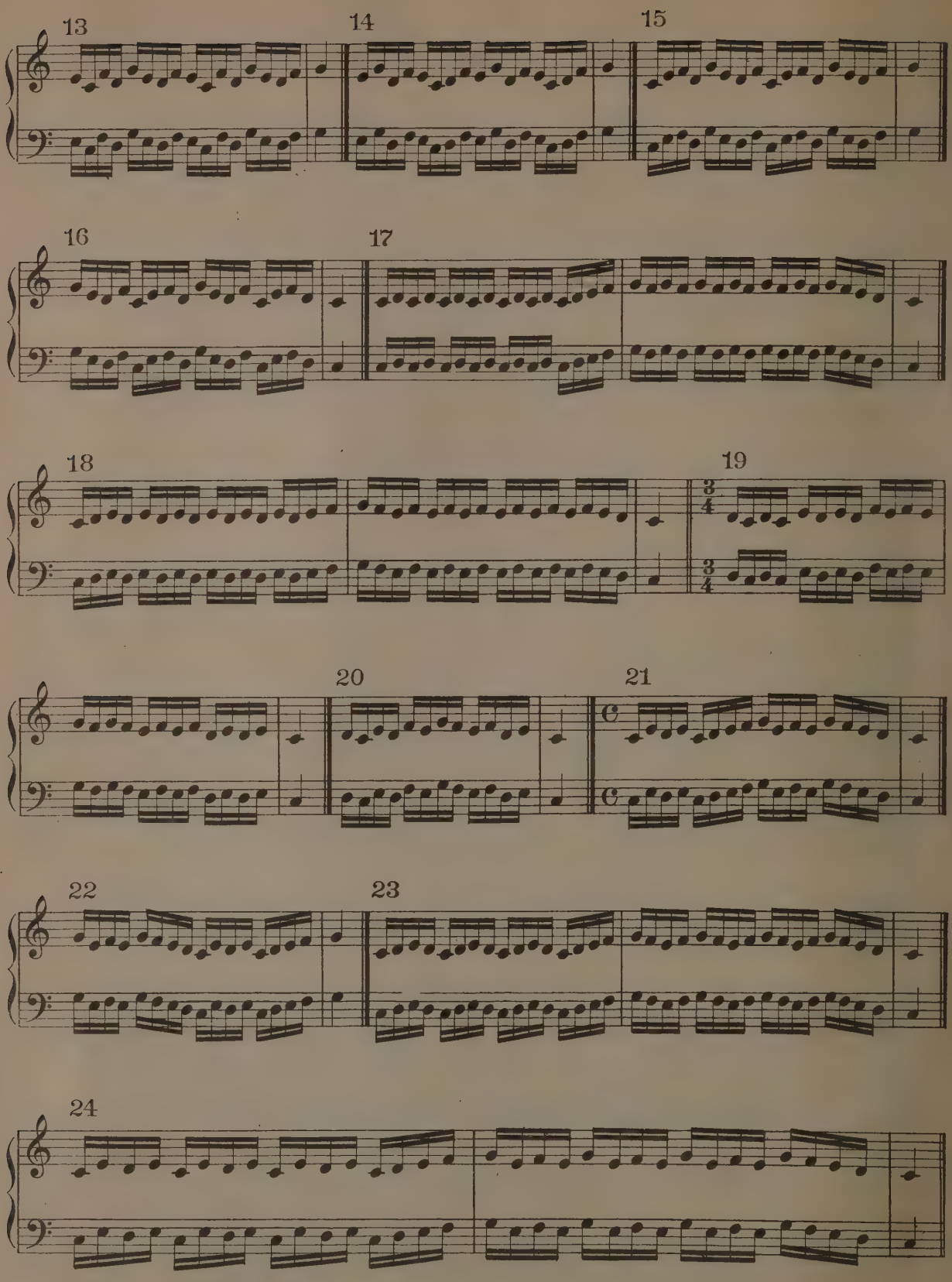
Each exercise must be repeated at least 10 or 20 times, omitting the closing note until the last repetition. Practice at first each hand separately, afterward with both hands together, but always with a quiet hand. Begin very slowly and increase the tempo gradually, as the fingers gain strength and flexibility.

These exercises should be practiced in all keys, using the same fingering.

Pay strict attention to correct hand position and precise motions of the fingers.

ALOYS SCHMITT, Op. 16

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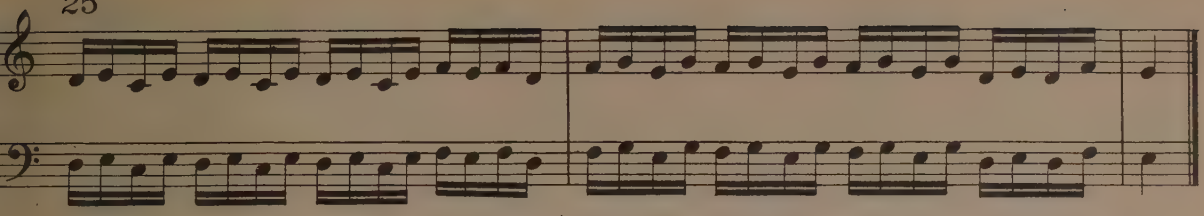
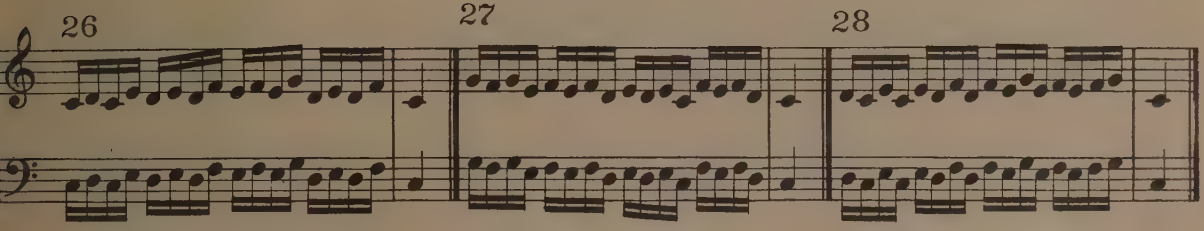
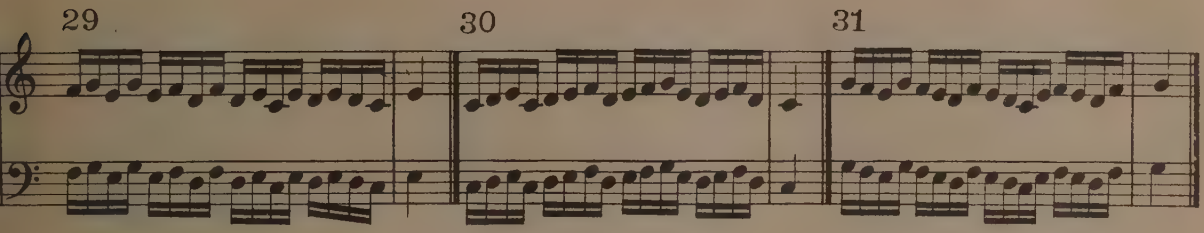


26 27 28



29 30 31



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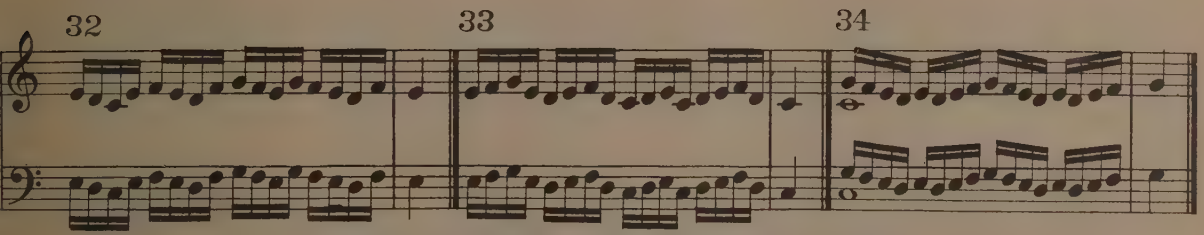

FIGURES MOVING AROUND HELD KEYS

Transpose to other Keys, the simpler ones first

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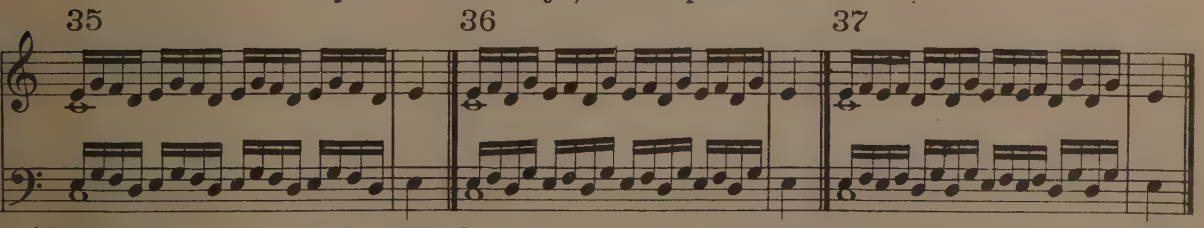
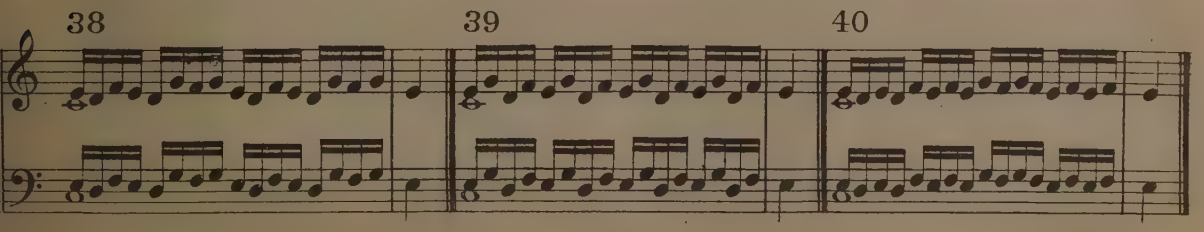
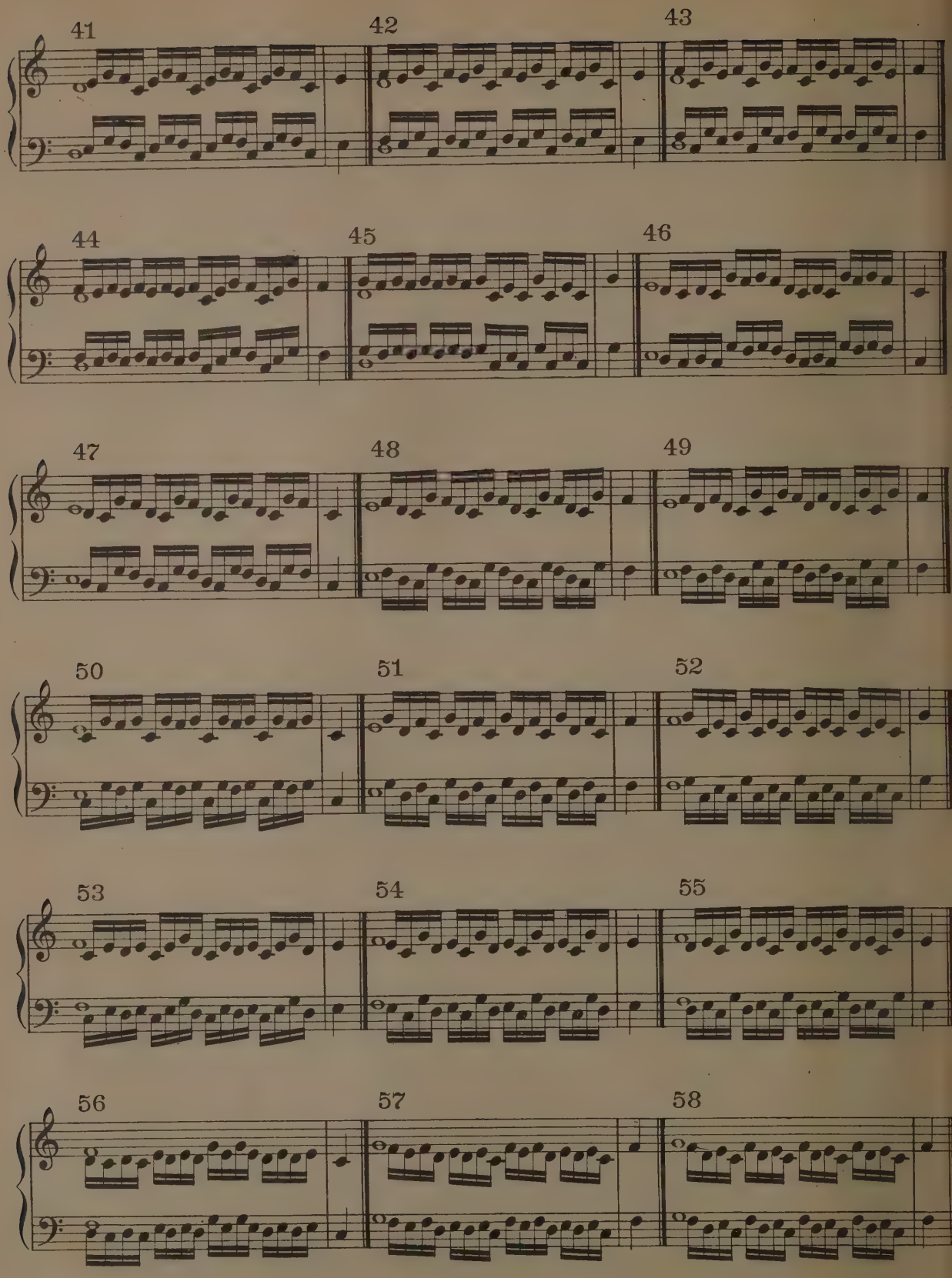


Also practise with the hands reversed, the right hand notes in the left hand, and vice-versa.

38 39 40

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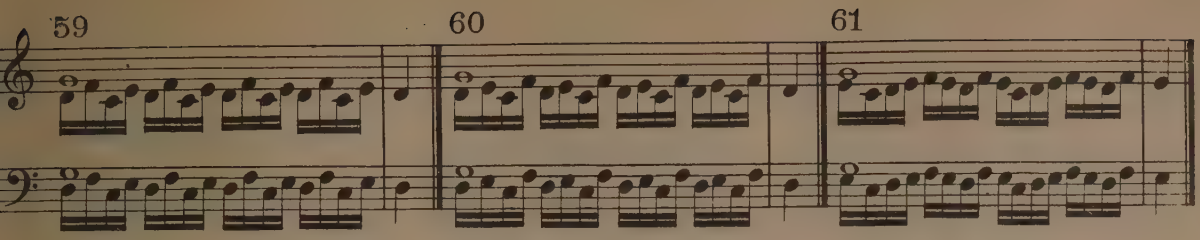
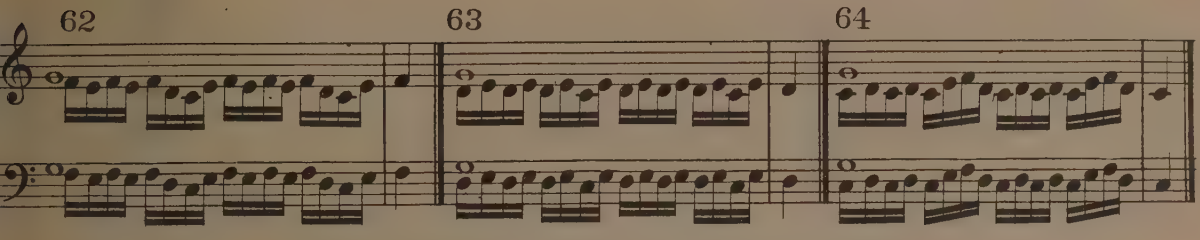
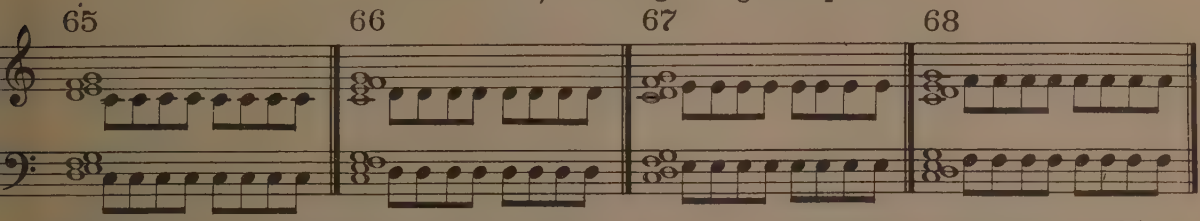
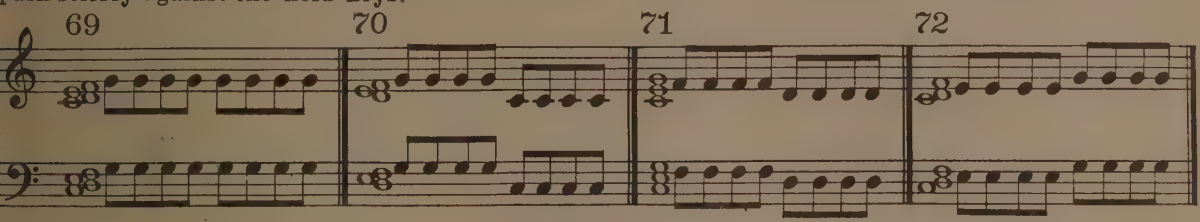




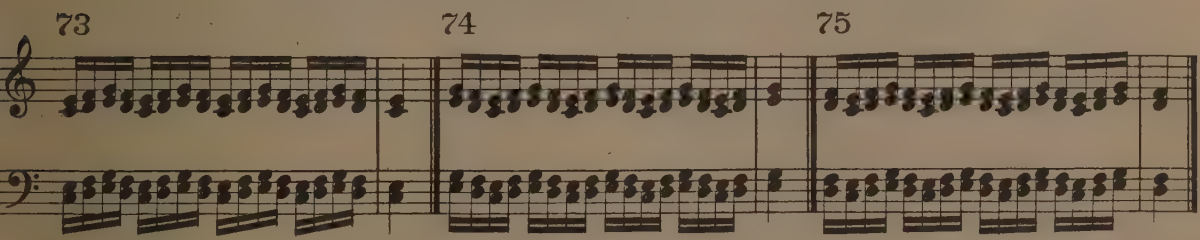
The Anchored Hand, with single fingers repeated



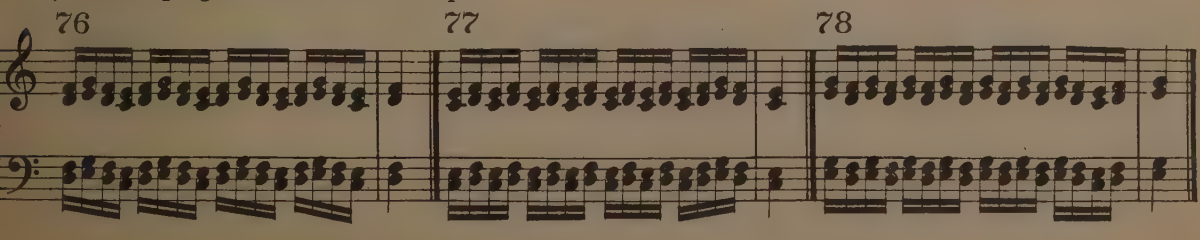
Great care must be exercised to avoid stiffness. Do not force the tone in the playing fingers, and do not push stiffly against the held keys.



CONSECUTIVE SUCCESSION OF DOUBLE THIRDS



Avoid tension in the hand or wrist. Play with moving fingers, exactly together, lifting an equal distance, and keeping the arm and hand quiet.

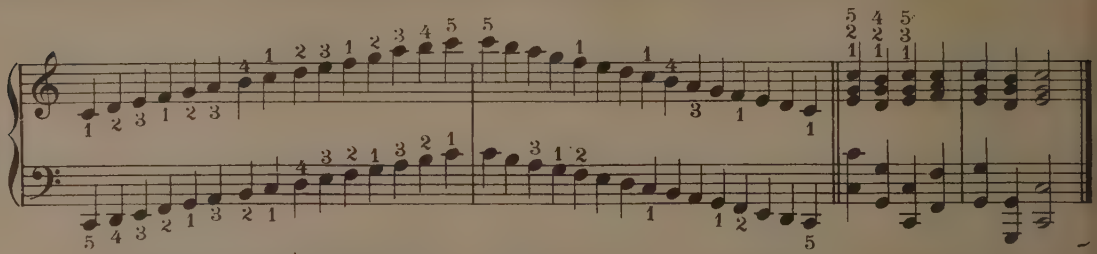


Scales and Cadences

IN ALL THE MAJOR AND MINOR KEYS

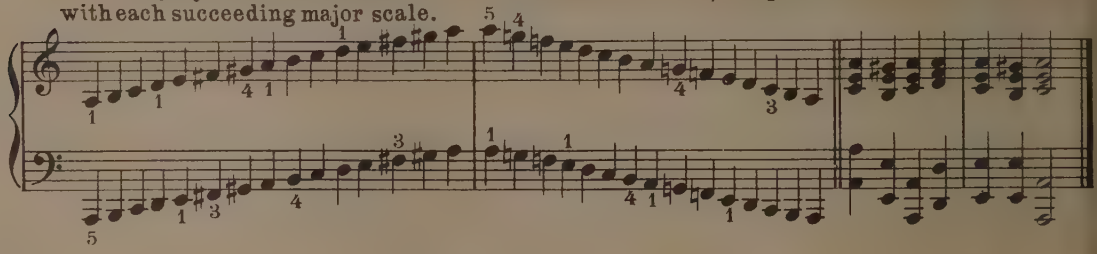
Omit the repetition of the upper note when played upward and return without a break

C Major

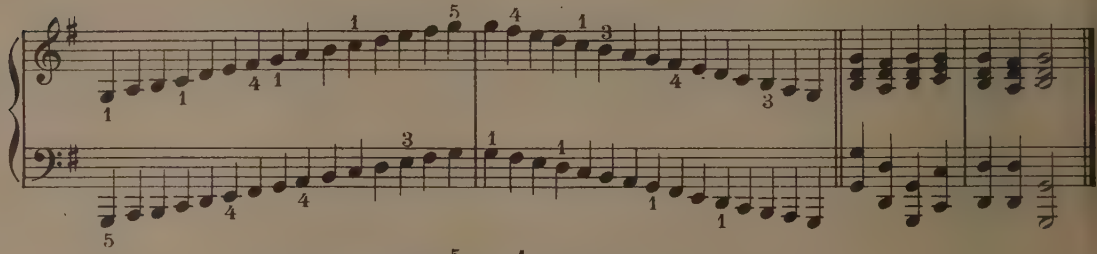


Also play the Harmonic form of the Scale of C Minor, the parallel minor. Do the same with each succeeding major scale.

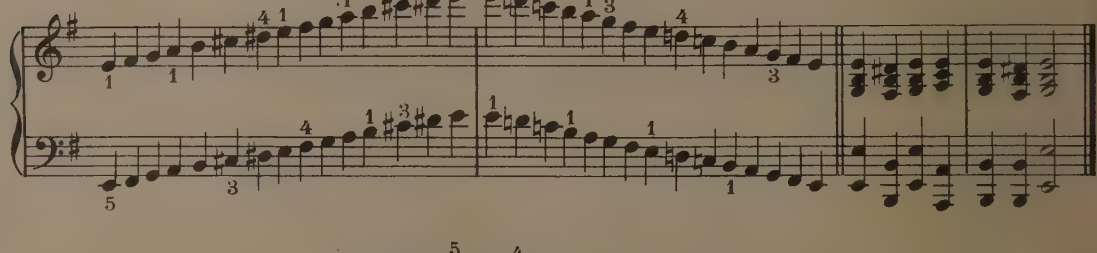
A Minor



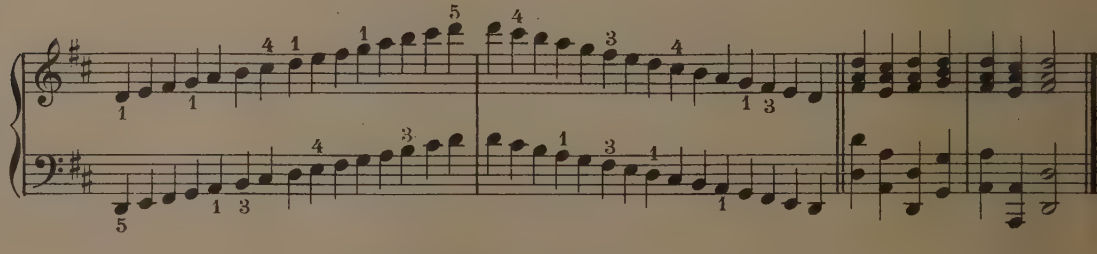
G Major



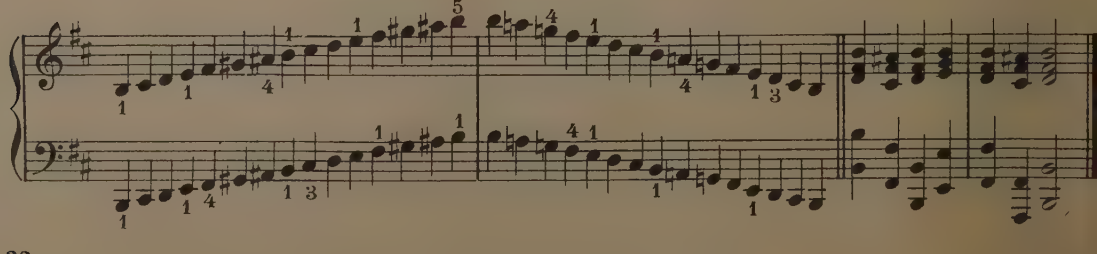
E Minor



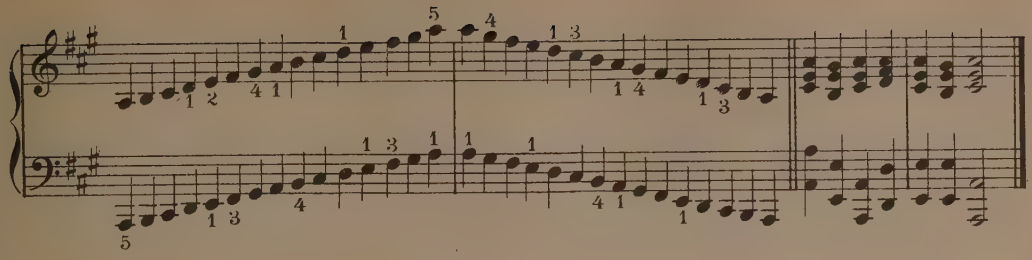
D Major



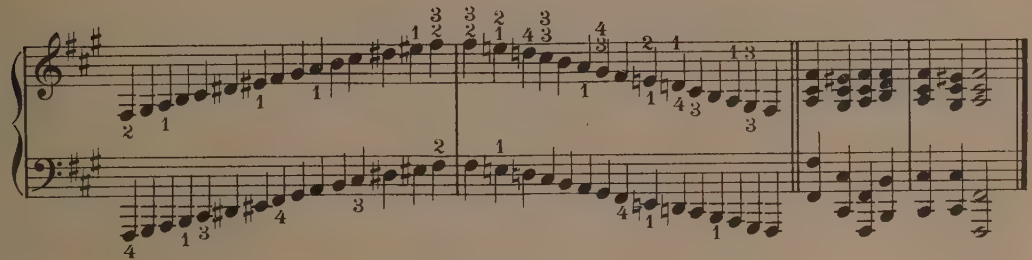
B Minor



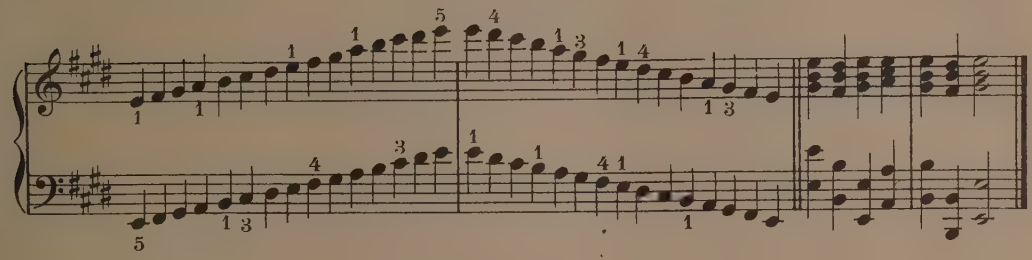
A Major



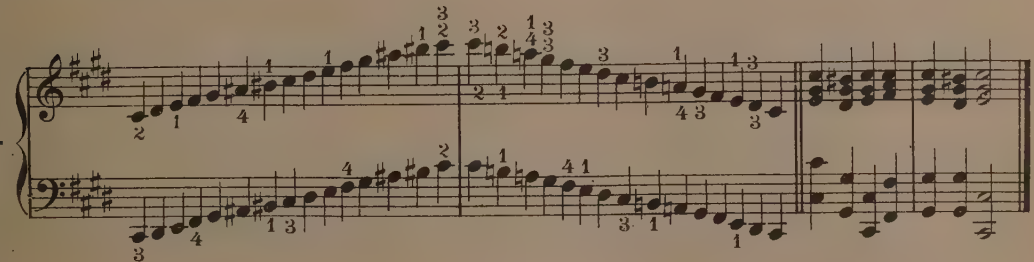
F sharp minor



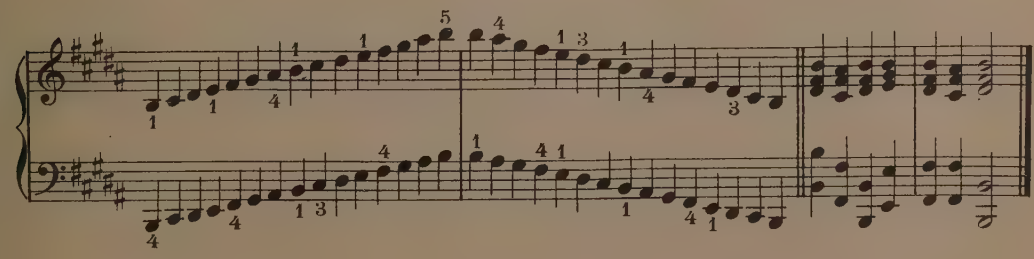
E Major



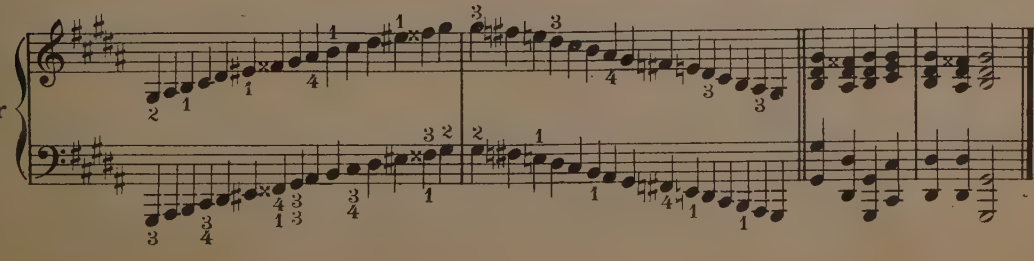
C sharp minor



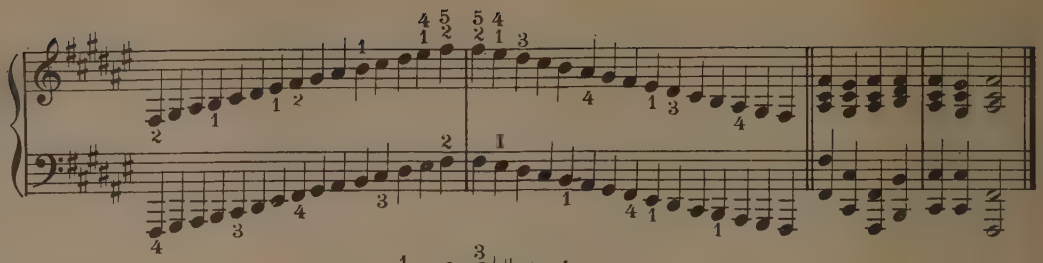
B Major



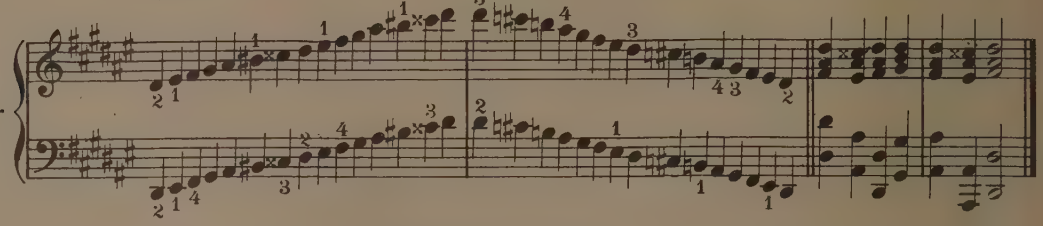
G sharp minor



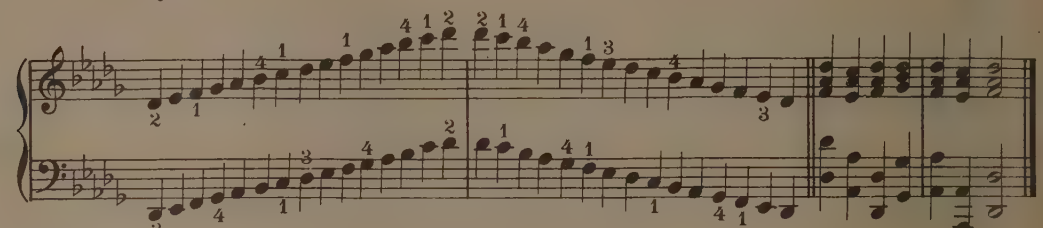
F sharp major



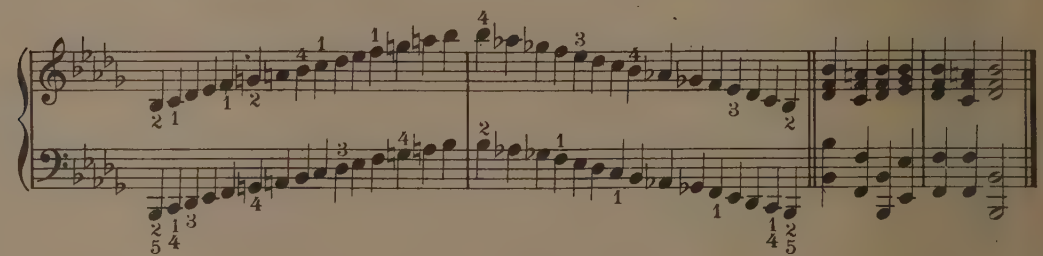
D sharp minor



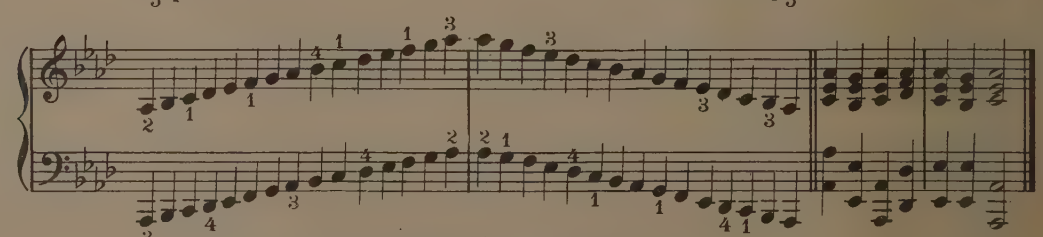
D flat major



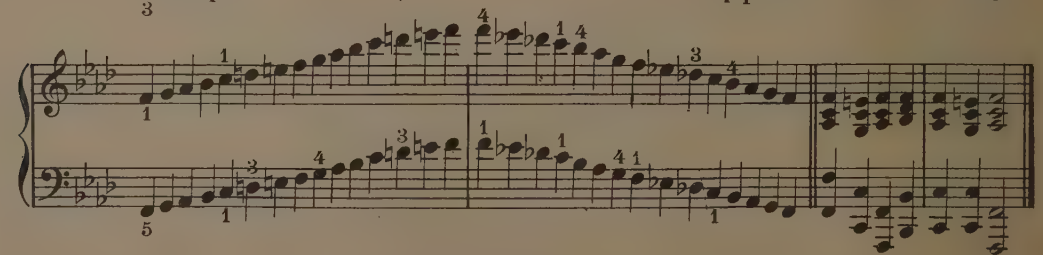
B flat minor



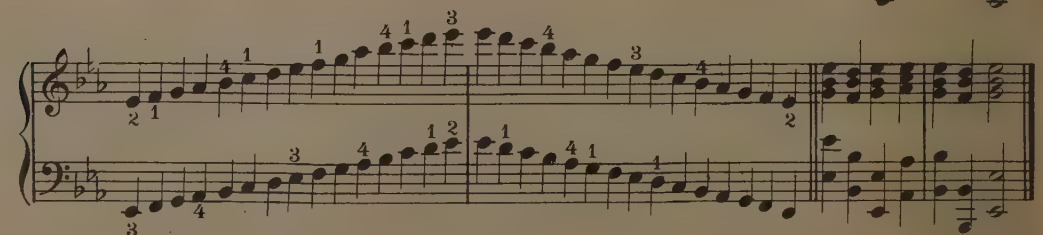
A flat major

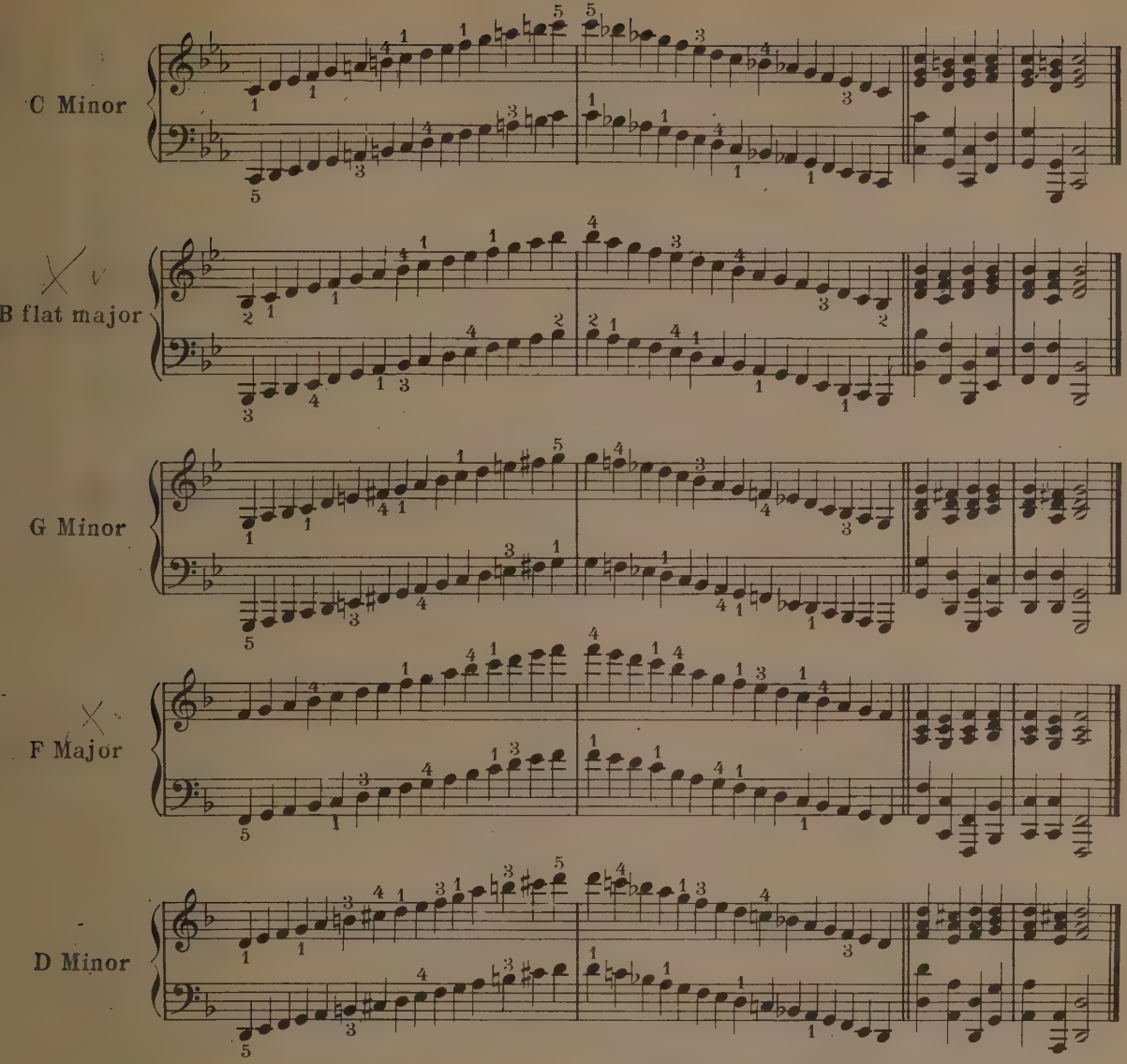


F Minor



E flat major





Each major scale is followed by its relative minor scale. This is done to establish the family relationship from the use of the same Key signature.

SCALES FOR FIRST HALF OF THE GRADE

C, G, D, A, E, B, and F major; A, E, G, and D minor.

SCALES FOR LAST HALF OF THE GRADE

B♭, E♭, A♭, D♭, and G♭ major; C, F and B minor; the previous scales to be reviewed for increased velocity and flexibility.

Play all scales with each hand alone until well learned. When the hands are first played together, play them in contrary motion, then in paralled motion. The Chromatic scale should be played a few times each day. Delay until the Third Grade those scales that are omitted in the above list.

N 33-734-33

PRACTICAL DEFINITIONS FOR THE MUSICAL TERMS USED IN THIS VOLUME.

A

Ad libitum *(ad lib')* At the pleasure of the player
Adagio Very slowly
Allargando Larger; broaden
Anima - Animato Animated; with life
Assai Very; Much
A tempo In Time; the original speed again

B

Brillante In a brilliant manner

C

Calando Dying away; slower and softer
Cantabile In a singing style
Cantando Very singing tone quality
Con With
Con moto With motion or movement
Con brio With life, spirit
Con fuoco With fire, vigor
Con tenerezza Tenderly; with delicacy
Con fantasia See Ad libitum
Crescendo *(cresc)* Gradually louder and louder

D

Dim. e poco rit Gradually softer, and a slight ritard
Dolce Sweetly
Dolcissimo With extreme sweetness and delicacy
Dolce ed espressivo Sweetly and with expression
Decresc - Diminuendo Gradually growing softer

E

Espressivo - Con Espressione, With expression
Energico With energy

G

Giocoso In a jocular style; humorously
Grandioso Grandly; rather broad
Grave Extremely slow; solemnly
Grazioso - Con Grazia With grace; elegance
Graziosamente Extremely graceful

L

Largo Large; dignified
Leggierissimo As lightly as possible
Leggiero Lightly
Lento Slow

M

Maestoso Majestic in style
Maggiore Major
Marcato Marked, pronounced; bring out stronger
Marcato il canto The melody well emphasized
Metronome A clock instrument for ascertaining speed and beating exact time
Minore Minor
Molto Much
Molto cresc. Much crescendo
M.M.(♩=112) 112 quarters to a minute, one to each beat of metronome set at 112

N

Non Not
Non legato Not legato; the tones slightly detatched

P

Piu lento Slower than the preceding part
Poco A little
Poco piu tranquillo A little more tranquil; quieter
Prestissimo As fast as possible
Presto Very fast

R

Rallentando Gradually grow slower
Ritard *(rit)* ritardando, ritenuto, Hold back; grow slower
Rinforzando *(Rinf')* Reinforced; each tone strongly emphasized
Risoluto In a resolute determined manner
Rubato Flexible; Not in strict time; with expression

S

Scheroso - Scherzando In a light playful style
Semplice Simply
Sempre Always. Sempre Staccato, Continually staccato
Senza Without. senza Ped. Without Ped.
Simile Continue in the same way
Spiritoso - Con Spirito With spirit; bright; animated
Smorzando *(Smorz)* Suddenly smother the tone
Sostenuto Sustained; also means broader
Strepitoso Furiously
Stringendo *(String)* Considerable continual increase in speed

T

Tempo I - Tempo primo The same speed as at first
Temp di In the time, or speed of; Tempo di Valse In Waltz time
Tenuto *(Ten)* Clinging *(pressure)*; make tone sing
Triste Sad
Tristamente Very sadly

U

un A
un poco A little

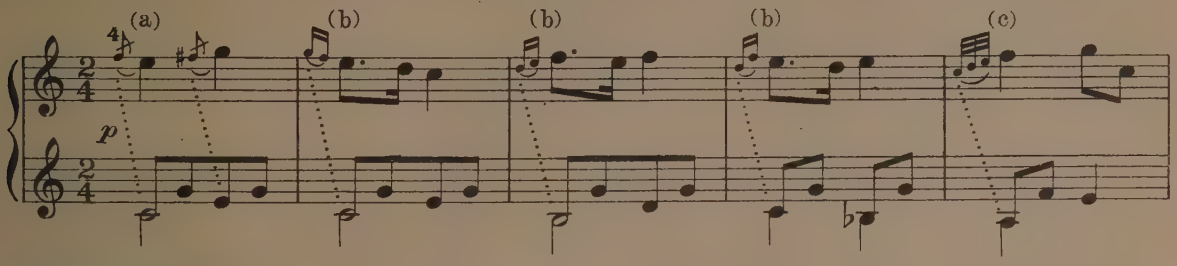
V

Viva - Vivace Vivaceously; sprightly; with animation
Volante Flying; with extreme speed and deftness

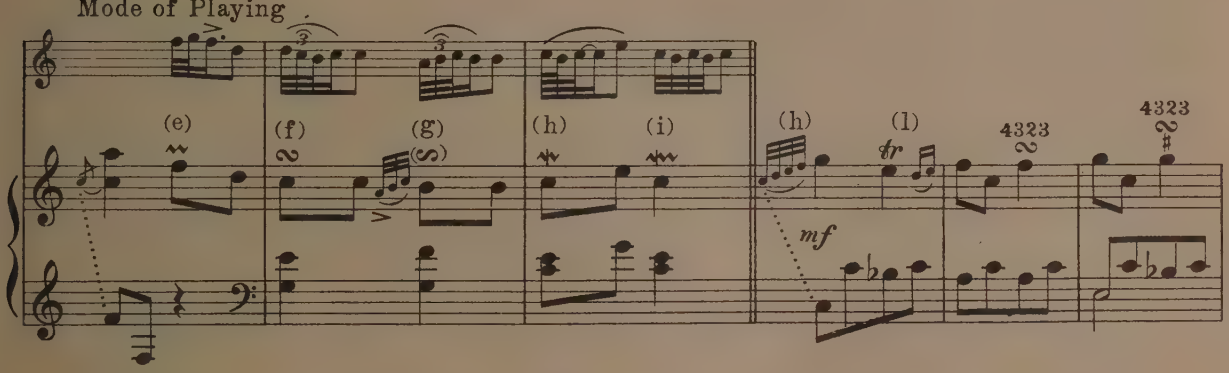
EMBELLISHMENTS

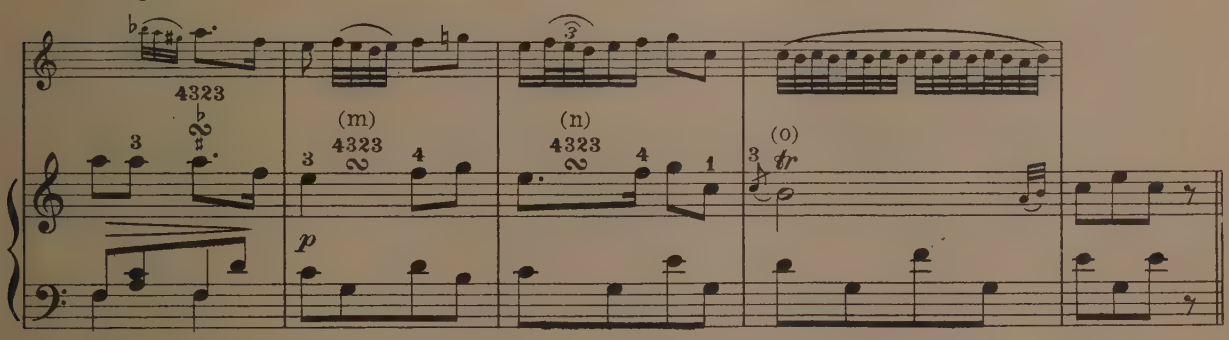
The "classical" interpretation of those embellishments most commonly used are here applied to a piece. First play with all the embellishments omitted, to establish the melodic outline. Then add the embellishments, one at a time, studying and playing each individual illustration until it is memorized as to note values and manner of playing, and can be executed fluently. Refer to these illustrations when any embellishment is met in studies or pieces.

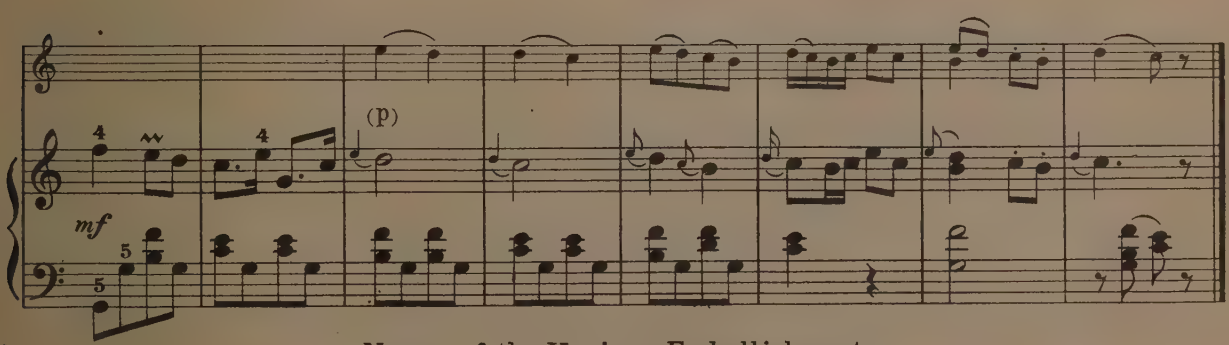
F. A. SCHULZ



Mode of Playing







Names of the Various Embellishments

(a) Acciaccatura – crushed note; (b) Gruppetto – short slide; (c) The slide; (d) Acciaccatura, applied to double notes; (e) Prall-triller – inverted mordent; (f) Turn, over a note; (g) Inverted Turn, written as a slide, also its sign given; (h) Mordent; (i) Double Mordent; (k) Long Slide; (l) Trill with ending; (m) Turn, between two notes; (n) Turn between the notes of a dotted group; (o) Trill with acciaccatura, an indication to begin on the upper Trill note; (p) Appoggiatura, long grace note or leaning note.

TECHNICAL EXERCISES

For the last half of The Second Grade

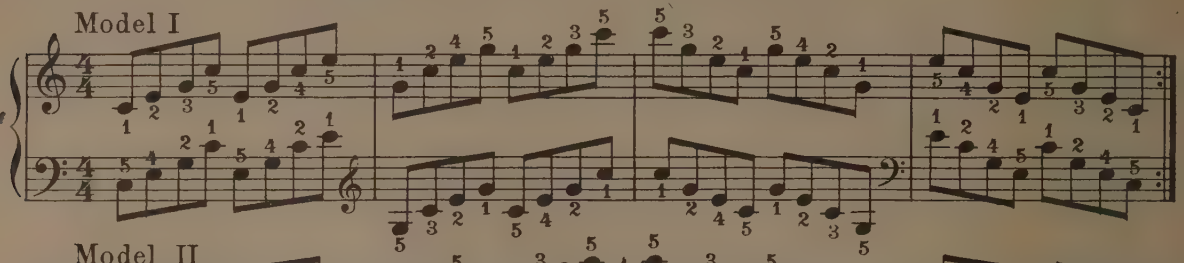
TONIC CHORDS AND ARPEGGIOS

In the easier major and minor Keys

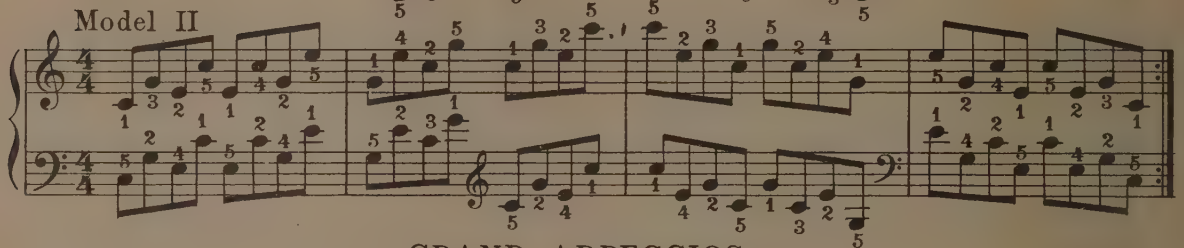
The models given for C Major are to be applied to the chords in the following Keys. Observe care in the playing of full chords, as in some cases they may strain the hands or wrists. They should be sparingly practised by those whose hand span is limited. Attain mastery with separate hands before playing the hands together.

ARPEGGIOS – BROKEN CHORDS

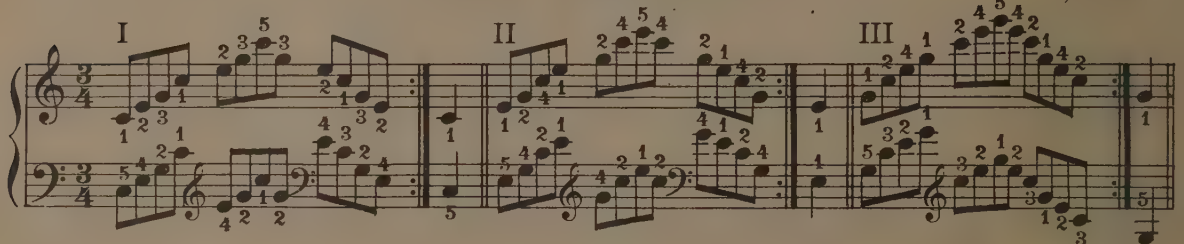
Model I



Model II

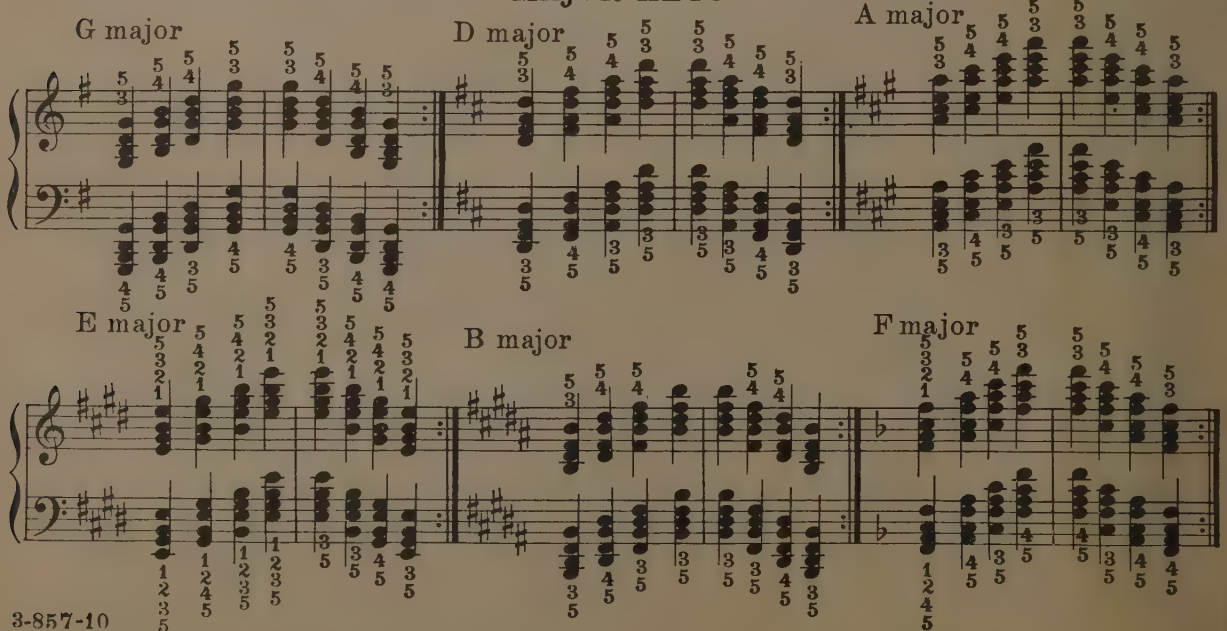


GRAND ARPEGGIOS

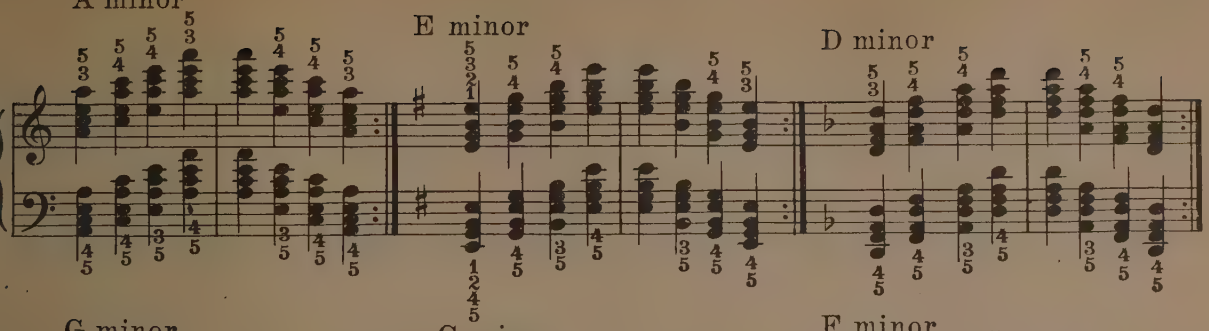


In passages that begin on a black key start with the second finger (*R. H.*, ascending; *L. H.*, descending) and play the thumb on the first white key.

MAJOR KEYS



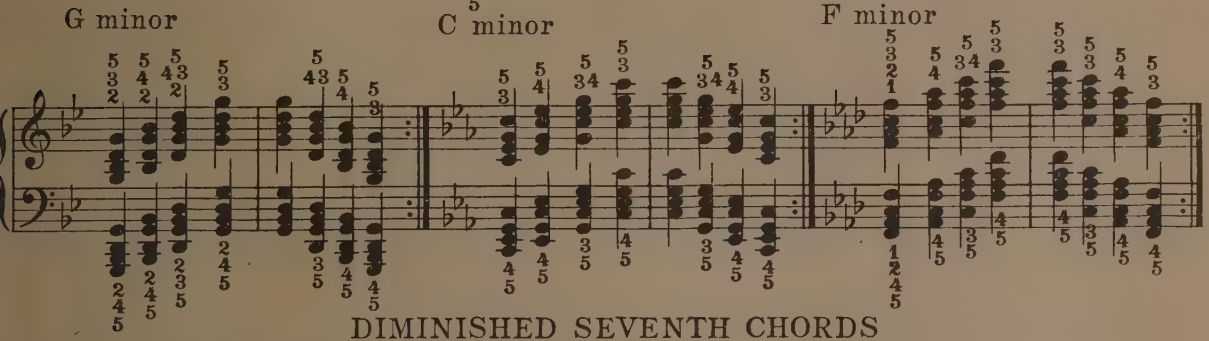
A minor



E minor

D minor

G minor



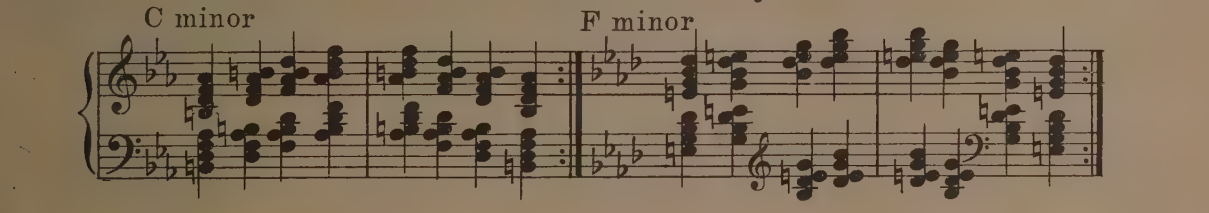
C minor

F minor

DIMINISHED SEVENTH CHORDS

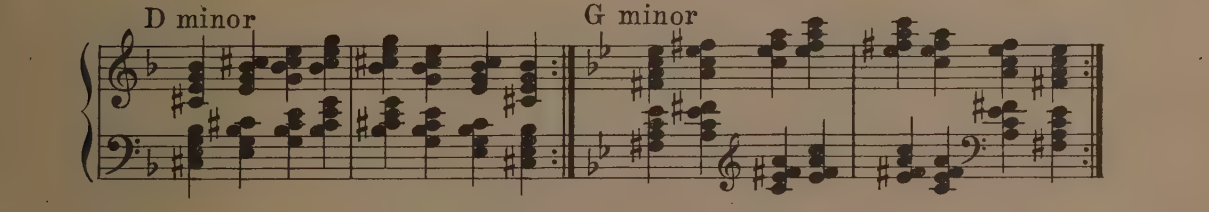
Apply the arpeggio models. In the easier Minor Keys.

C minor



F minor

D minor

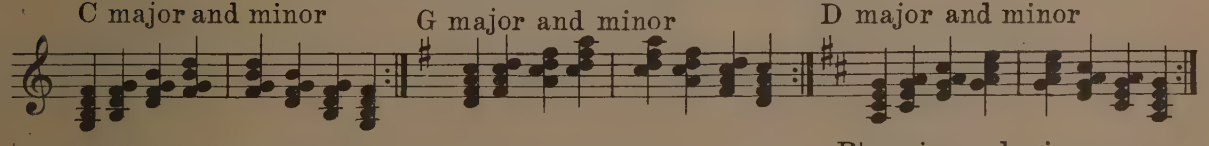


G minor

DOMINANT SEVENTH CHORDS

In the easier Major and Minor Keys.

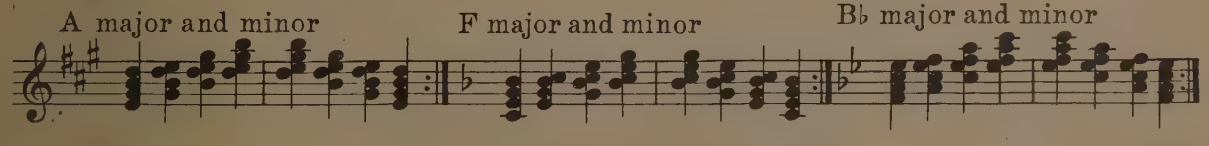
C major and minor



G major and minor

D major and minor

A major and minor



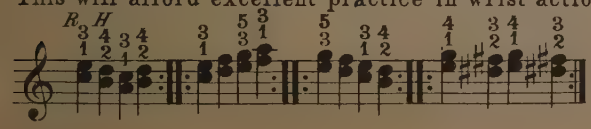
F major and minor

B♭ major and minor

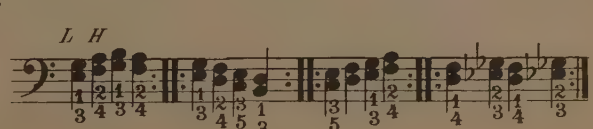
Crossing Fingers Over in Thirds.

The transposing of these exercises will prepare the hands for any Thirds that may occur in this Grade. Also practise the scales in staccato Thirds: 1-3, 1-3, 2-4, 2-4 and 3-5, 3-5; and in Staccato Sixths: 1-5. This will afford excellent practice in wrist action.

R. H



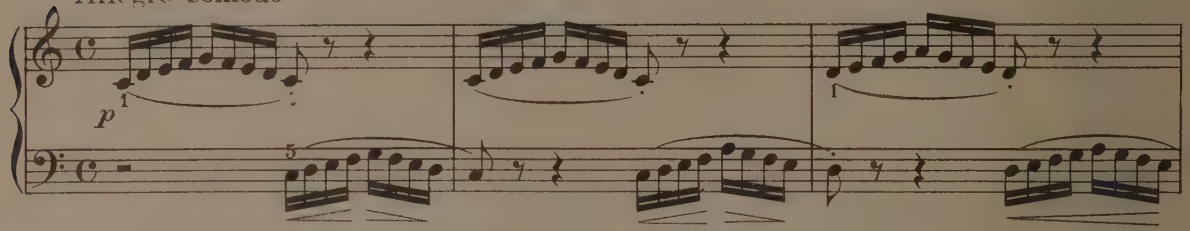
L H



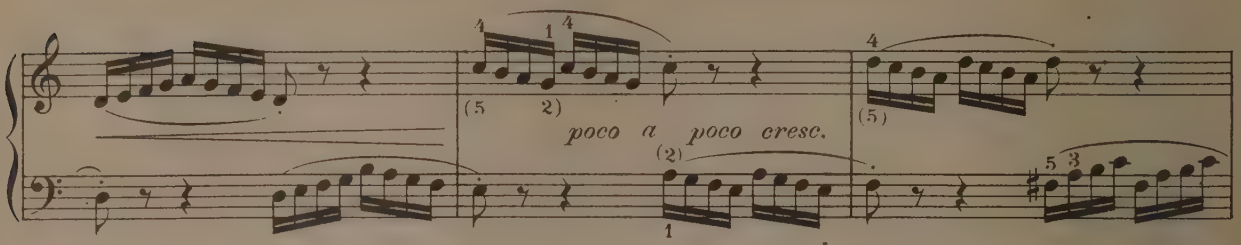
SECOND GRADE STUDIES

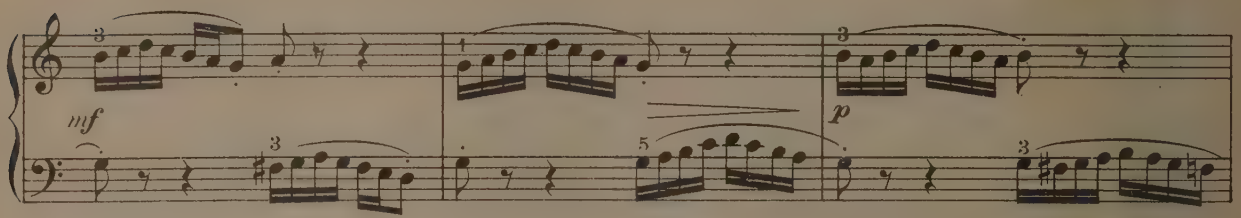
KÖHLER, Op.157, № 3

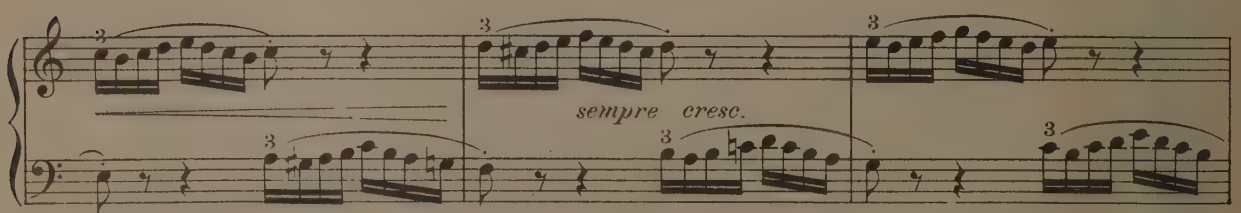
Allegro comodo

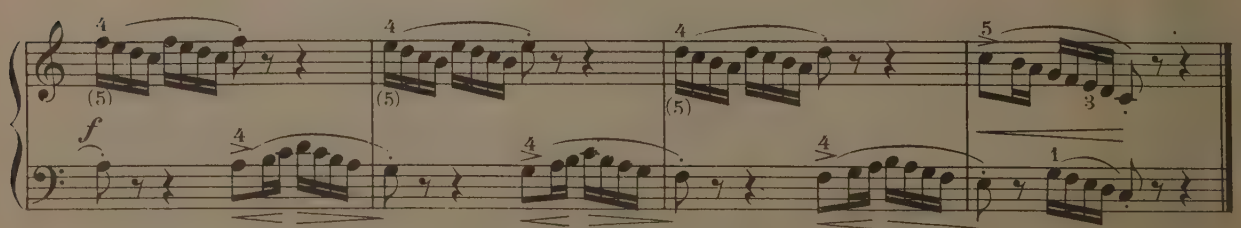


For fluency in continuous five-finger figures, with alternating hands.



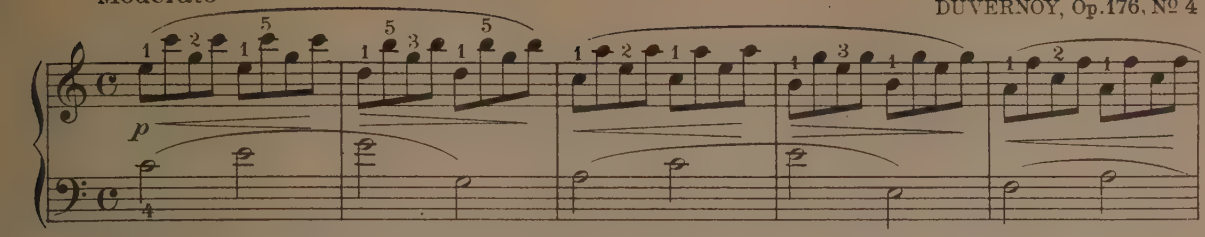




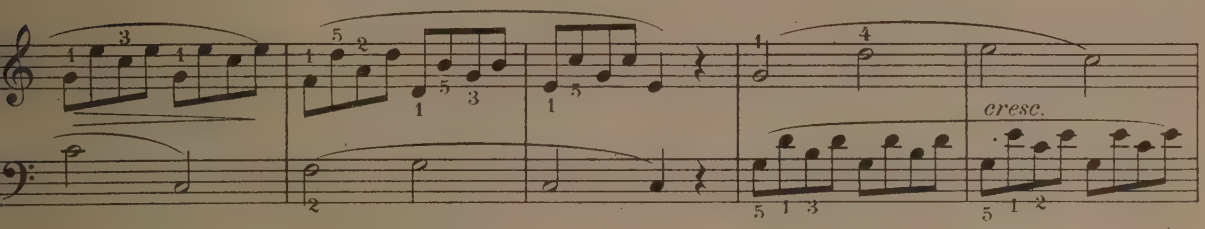


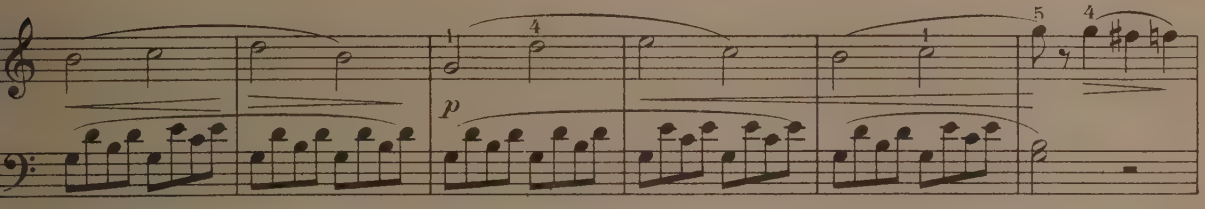
Practise slowly, with a firm even touch, at first. Eventually transpose to the neighboring major keys above and below original key.

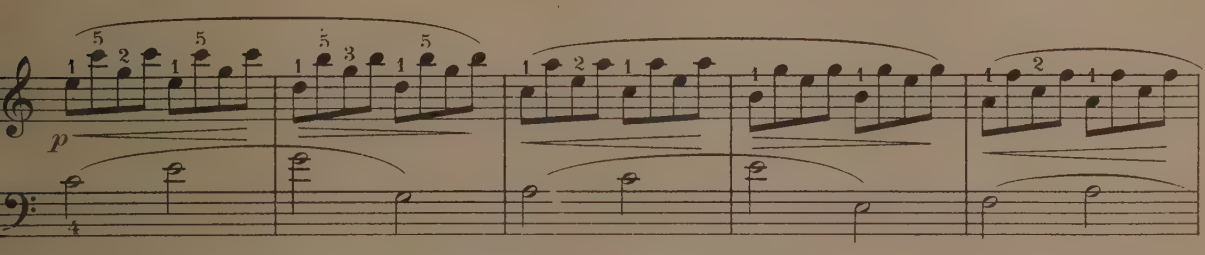
Moderato

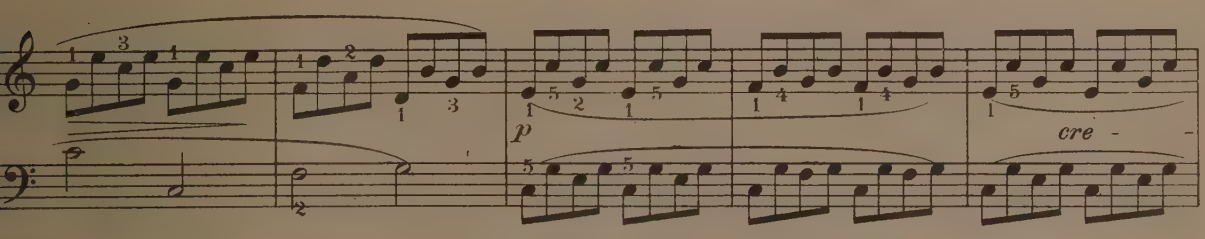


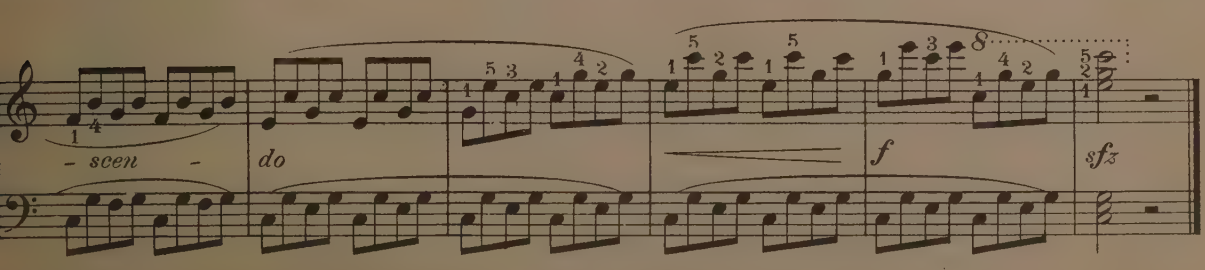
For finger development in continuous broken triads.







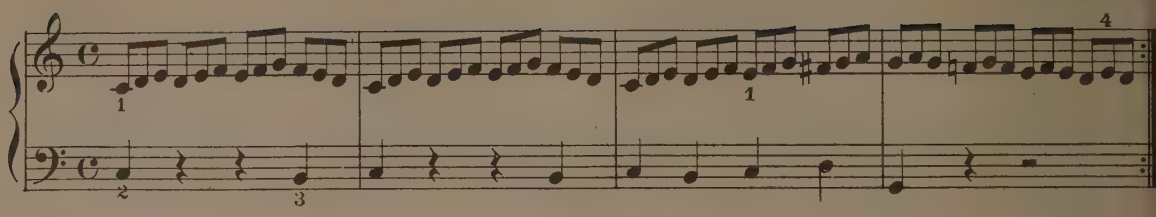




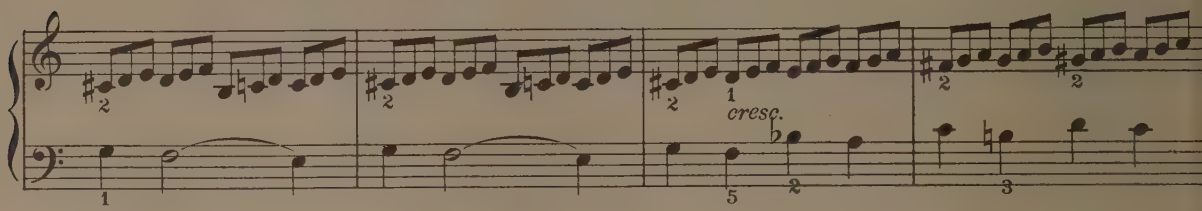
Slowly, with precise finger stroke and lift, at first. Later transpose to D, E, A and easier keys.

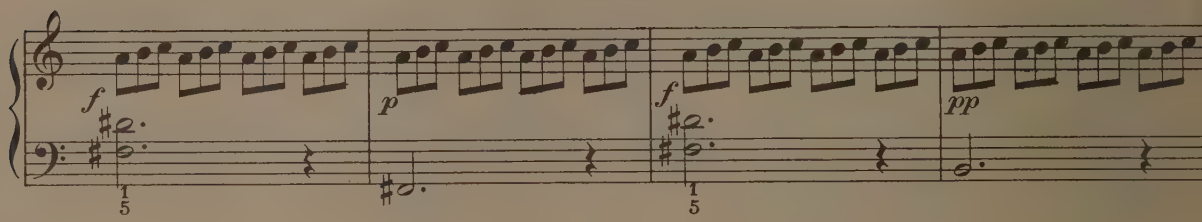
STUDY

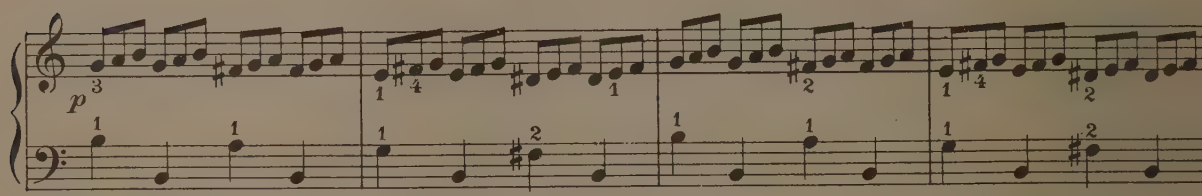
C. GURLITT
Op. 83, № 13.

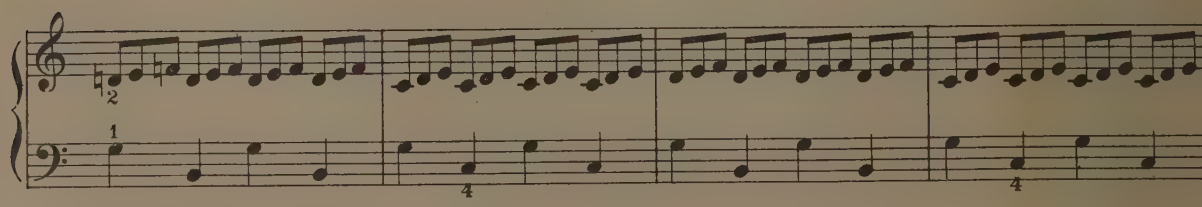


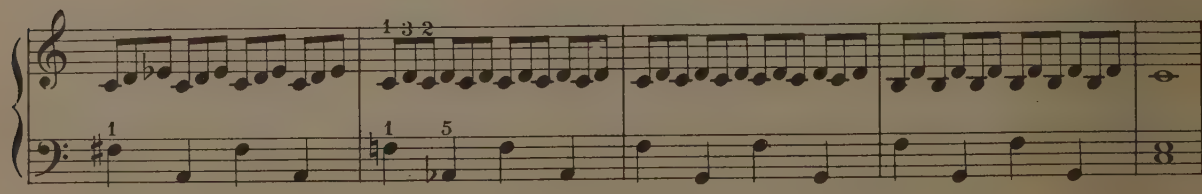
For right-hand dexterity in three-finger figures



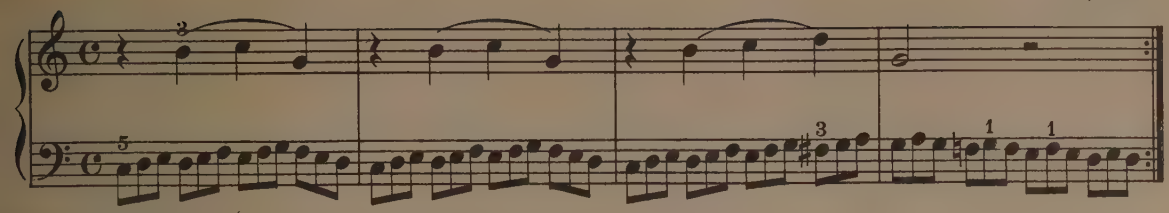




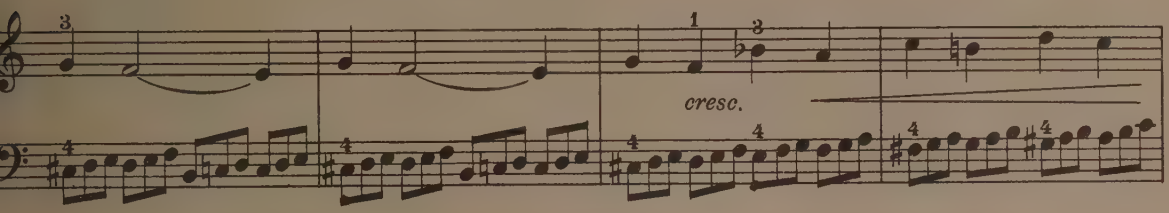


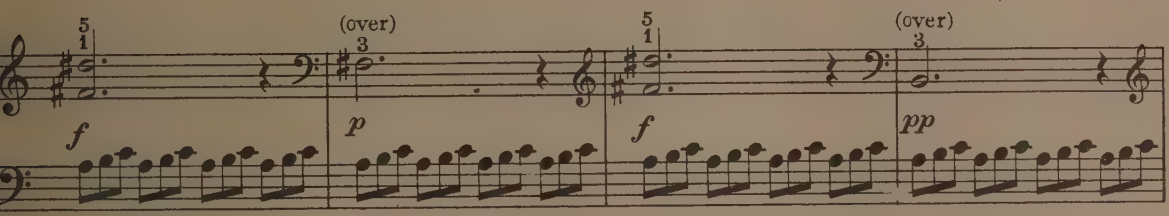


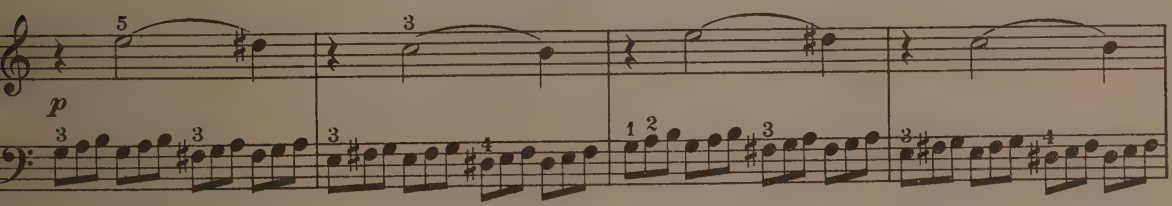
C. GURLITT
Op. 83, № 14.

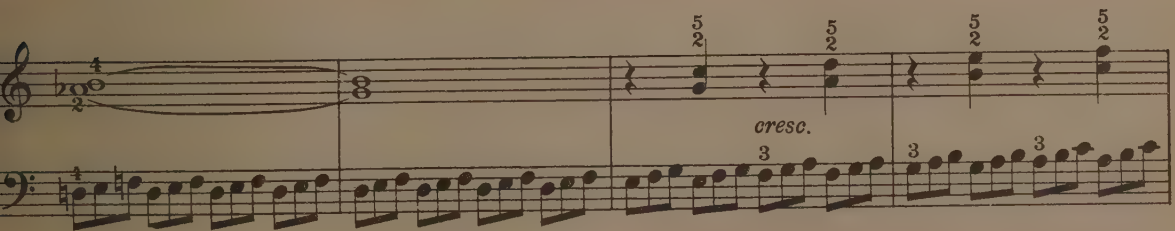


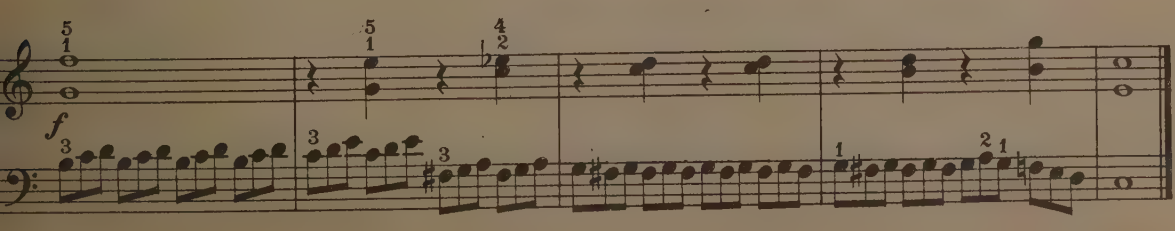
For left-hand dexterity in three-finger figures.



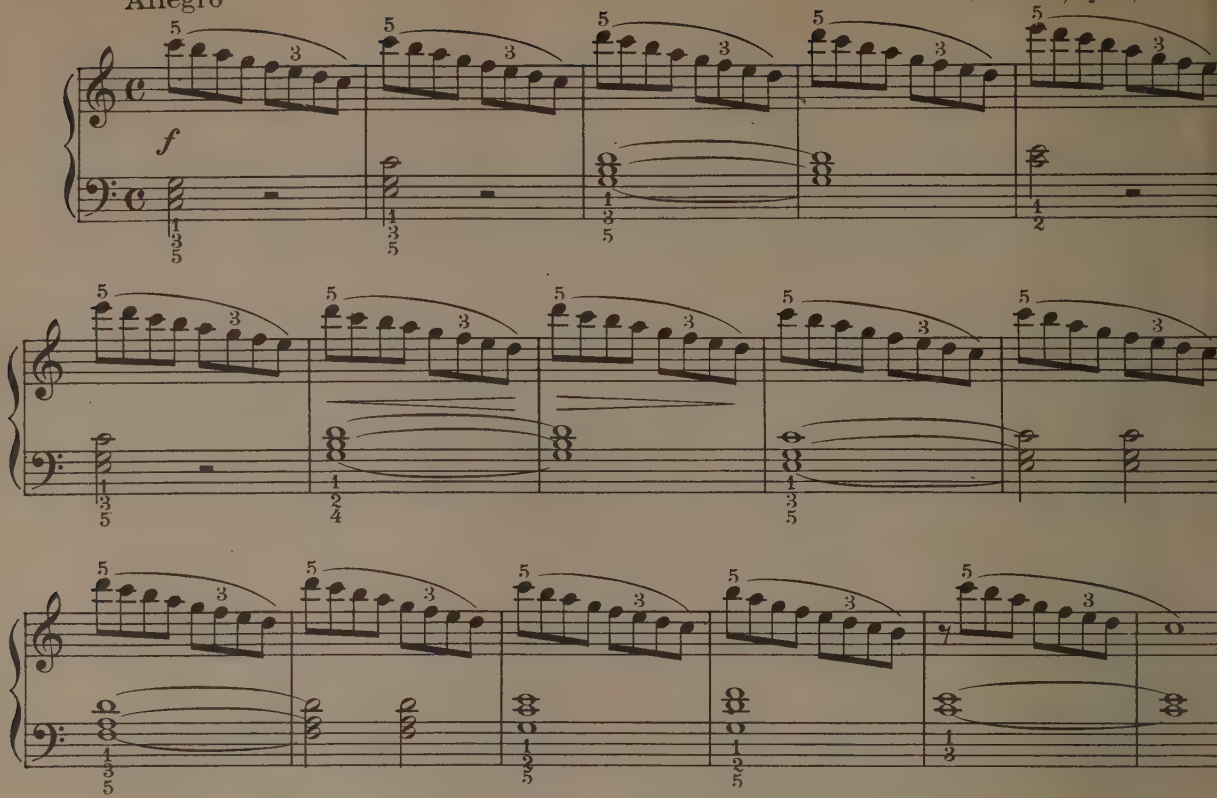






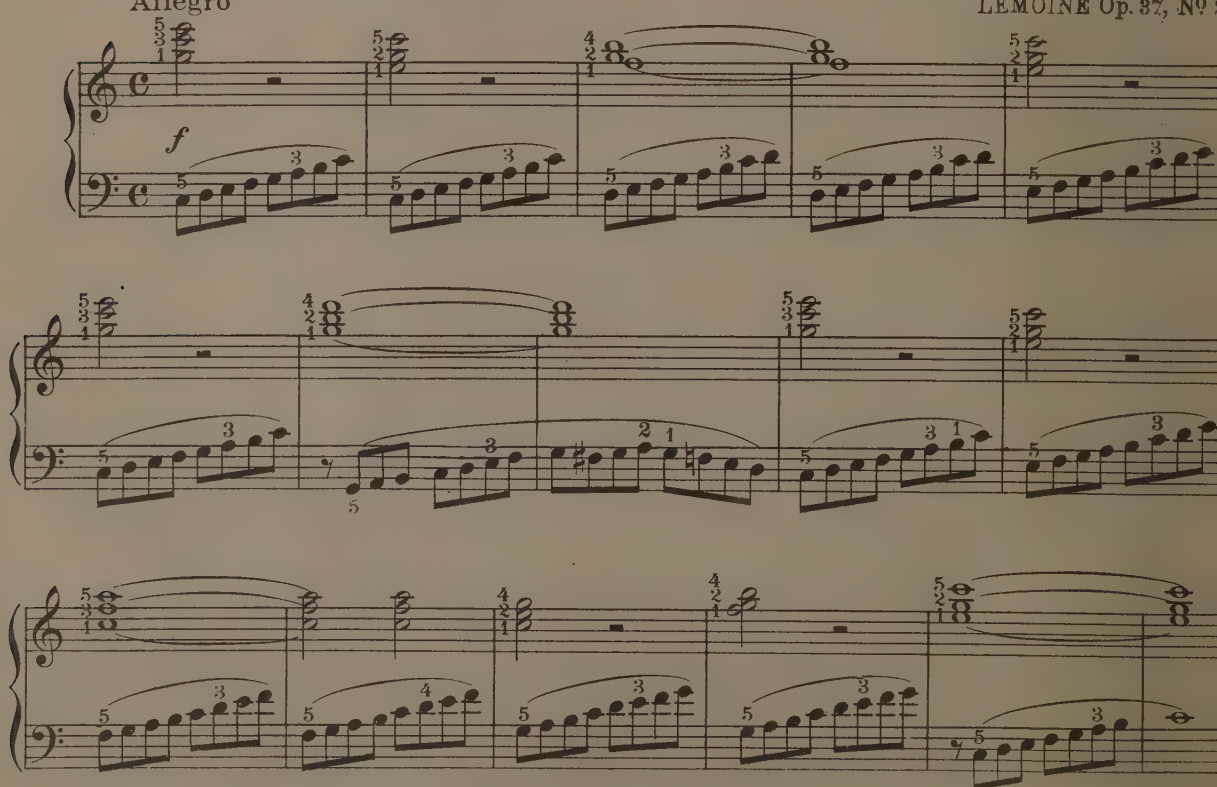


Allegro



For dexterity in simple scale passages.

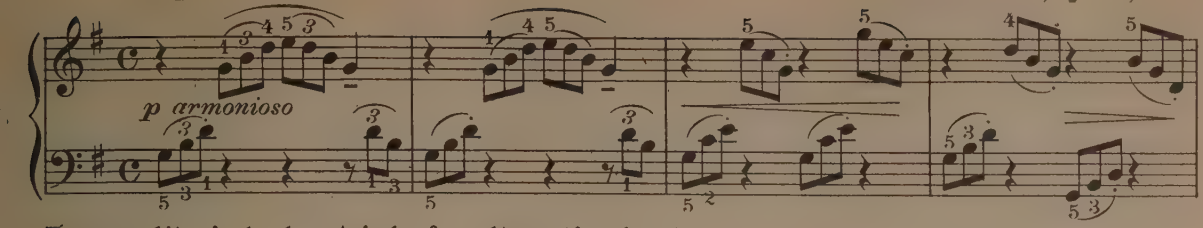
Allegro



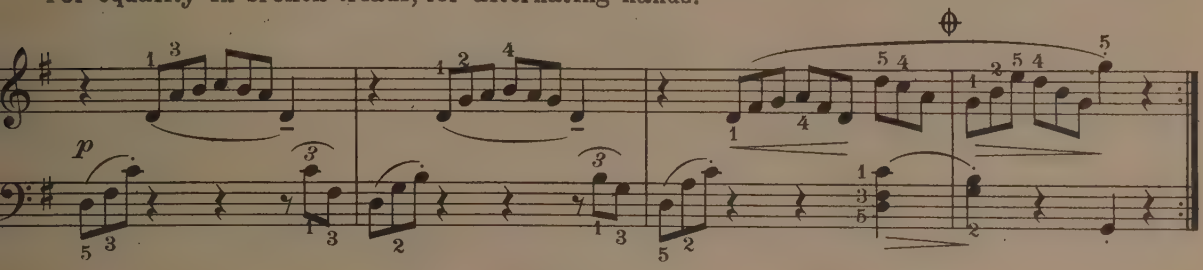
These two studies may be combined and played as one, by adding *D.C. al Fine.* Transpose to D, E, F, B, A and C noting change in fingering: B maj. *L.H.*, F maj. *R.H.*, and reason therefor.

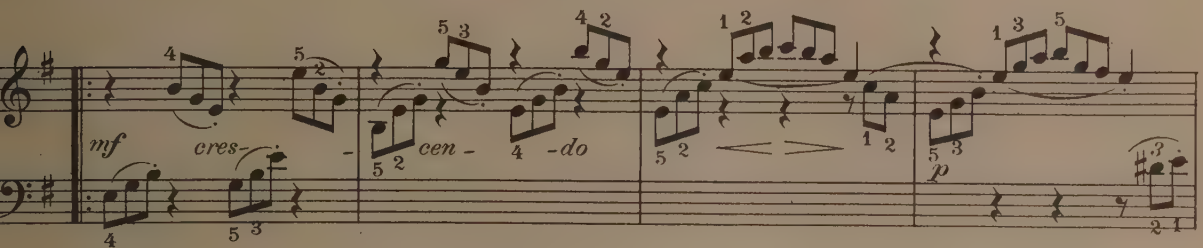
Allegro moderato

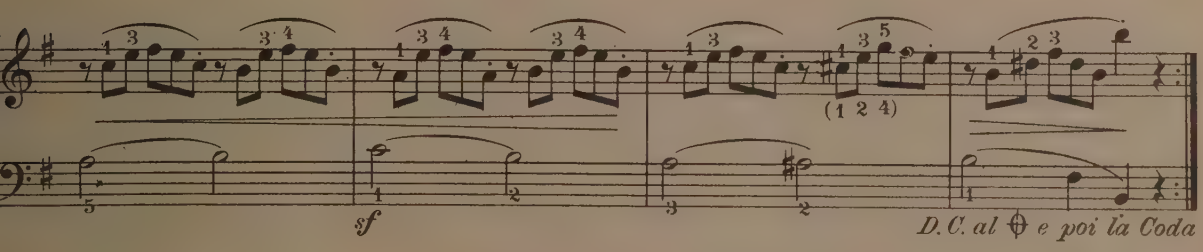
BURGMÜLLER, Op. 100, № 21



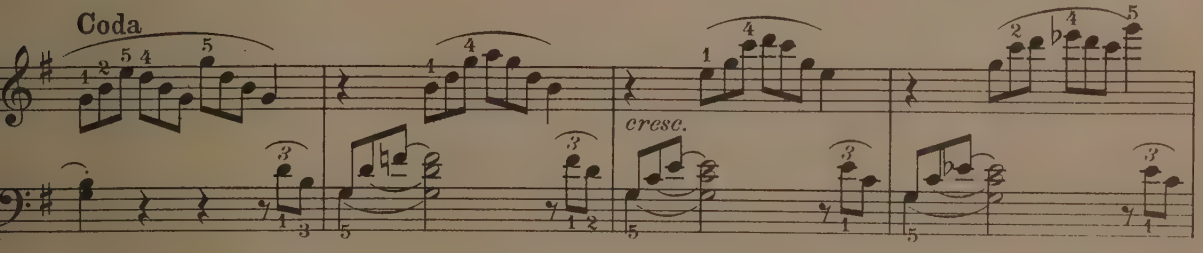
For equality in broken triads, for alternating hands.

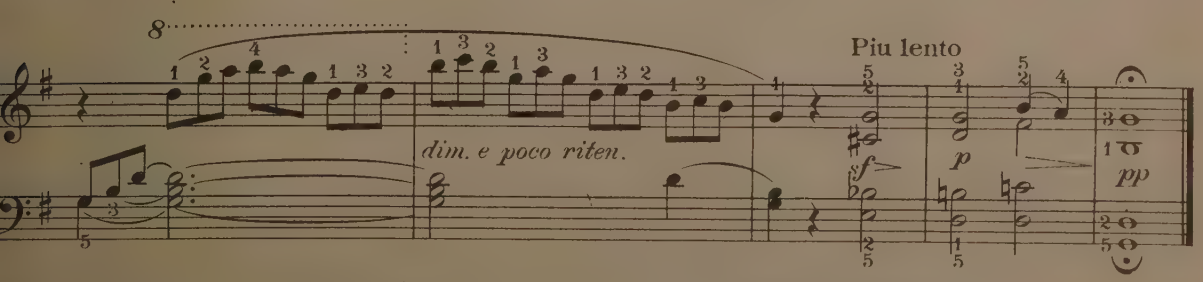






Coda



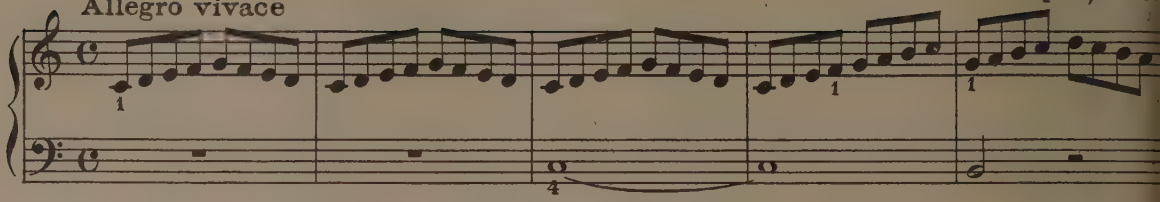


Play through twice before going to Coda. Later transpose to F and A, using same fingering.

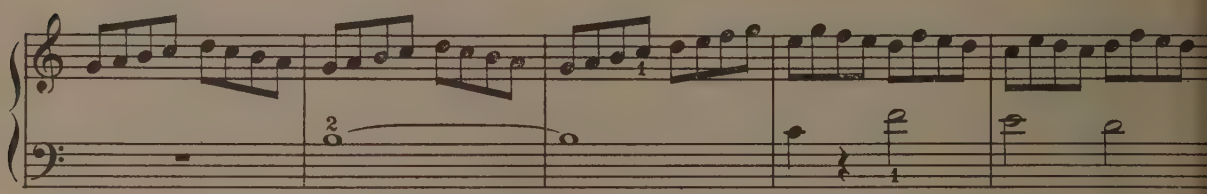
STUDY

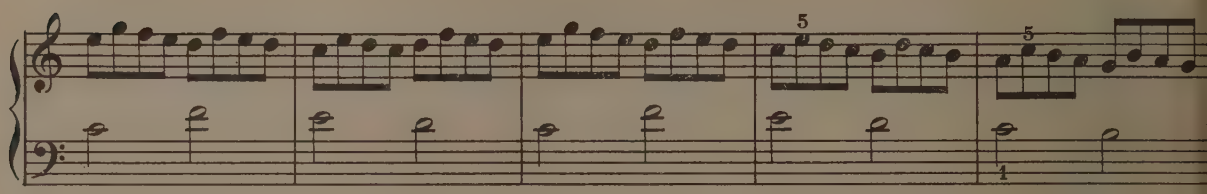
C. GURLITT
Op. 83, № 19.

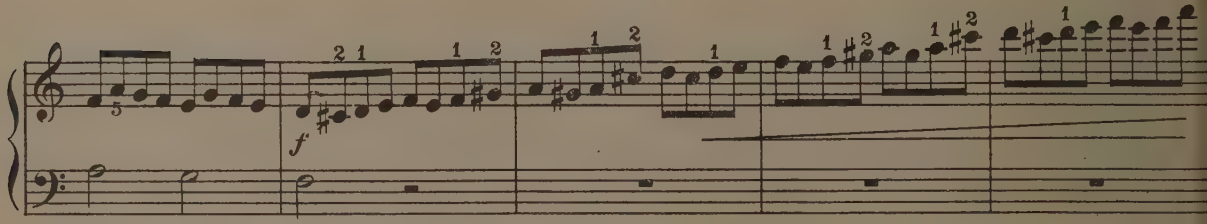
Allegro vivace

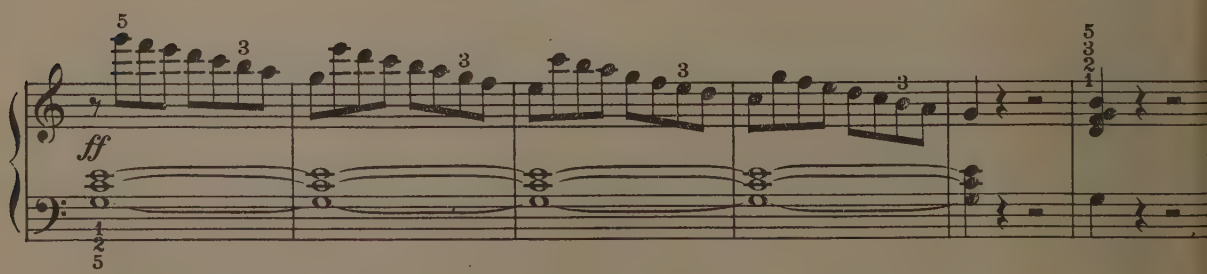


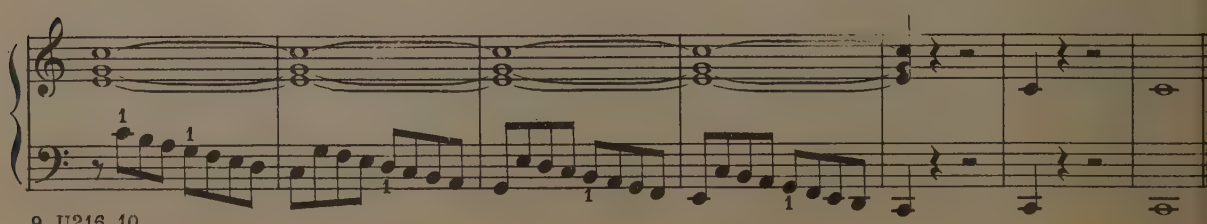
Skill and endurance in finger passages for the right hand.



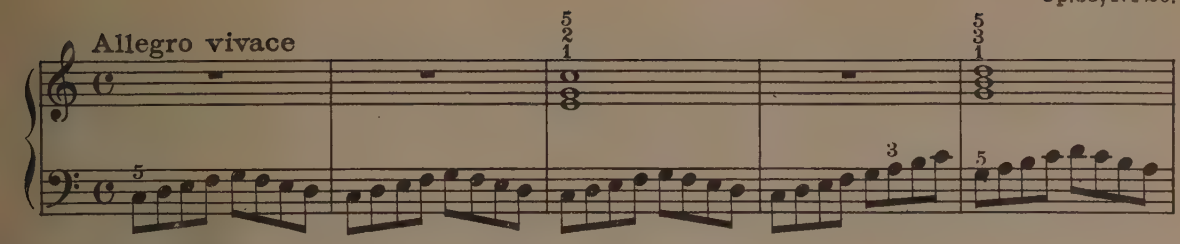




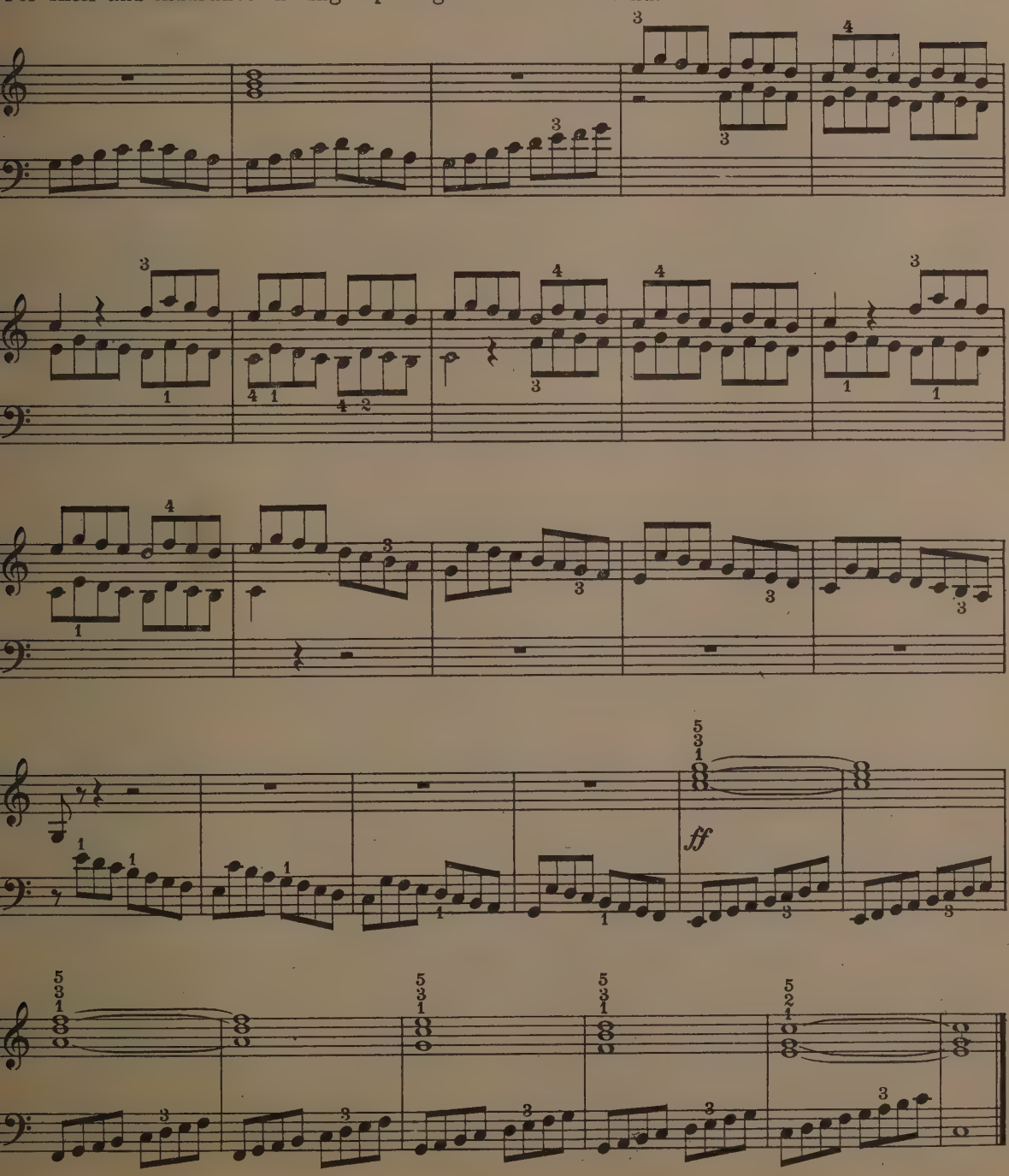




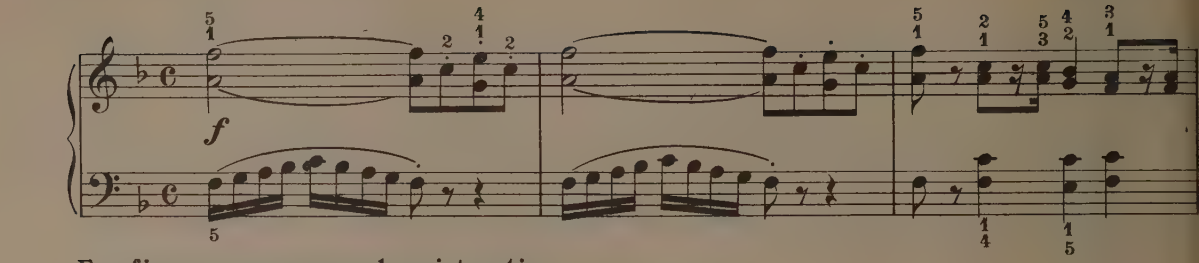
C. GURLITT
Op.83, № 20.



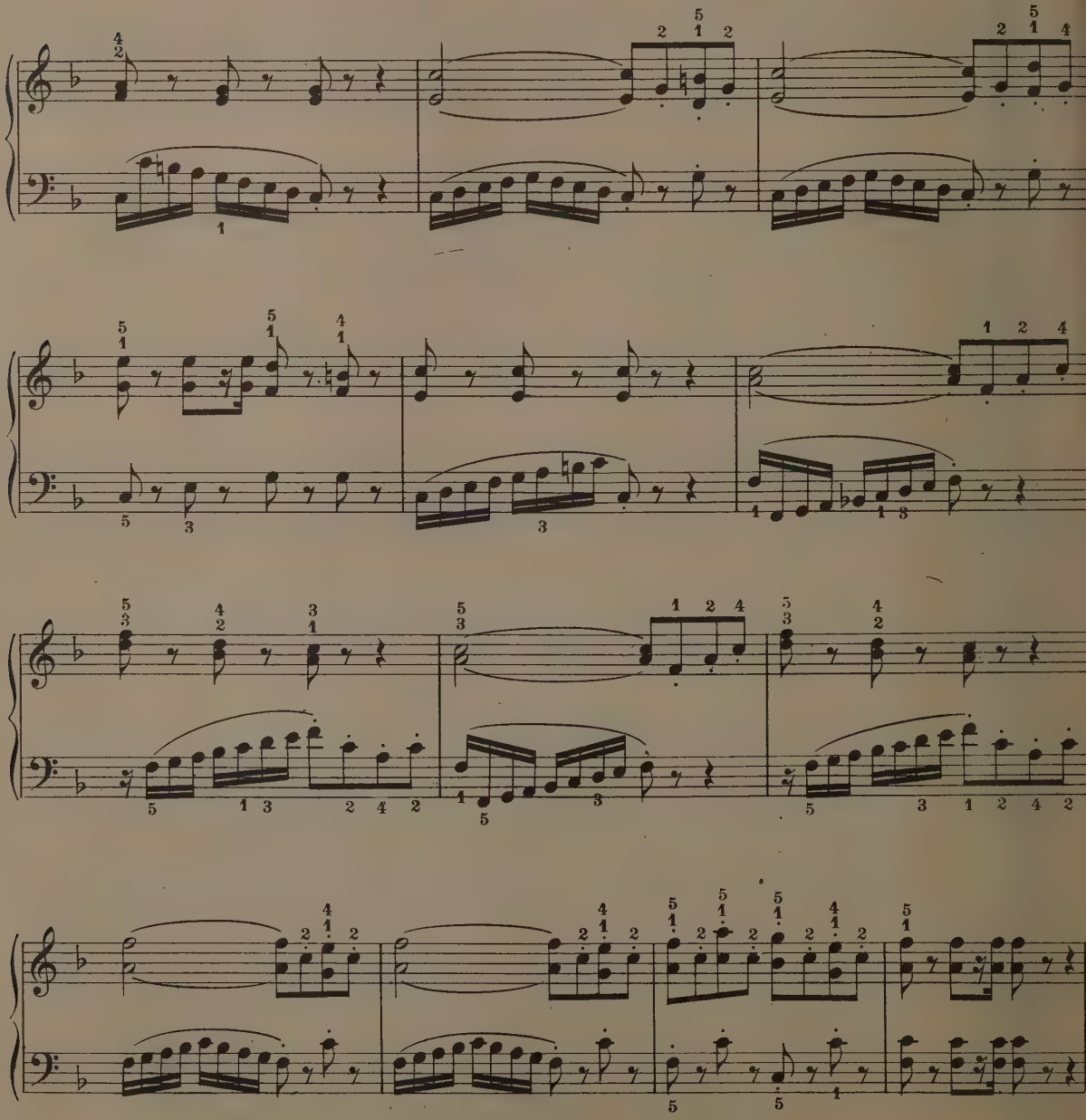
For skill and endurance in finger passages for the left hand.



Tempo di marcia



For finger passages and wrist action.



Moderato *(gradually increase to Allegro)*

KÖHLER, Op. 50, Nº 9

f

(Nos 9 & 10 may be played as one continuous study)

Development of force in continuous scale passages.

KÖHLER, Op. 50, Nº 10

f

The upper fingering is stronger for forte playing, and affords excellent practise. Practice both ways

Allegretto animato

p vivamente *segue* *simile*

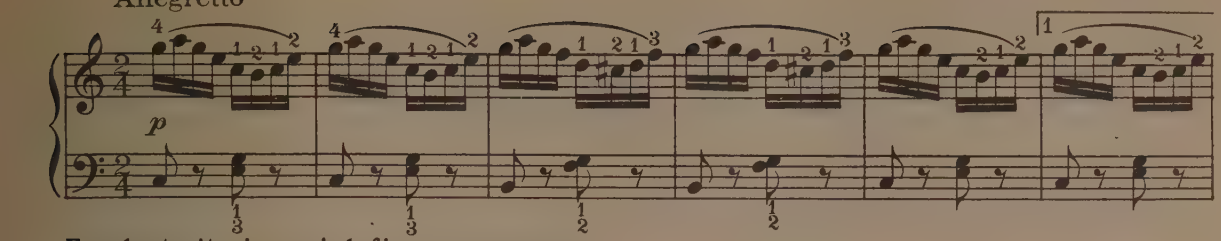
Mixed technical forms: Triplets, arpeggios, chords, and scales.

f *p* *simile*

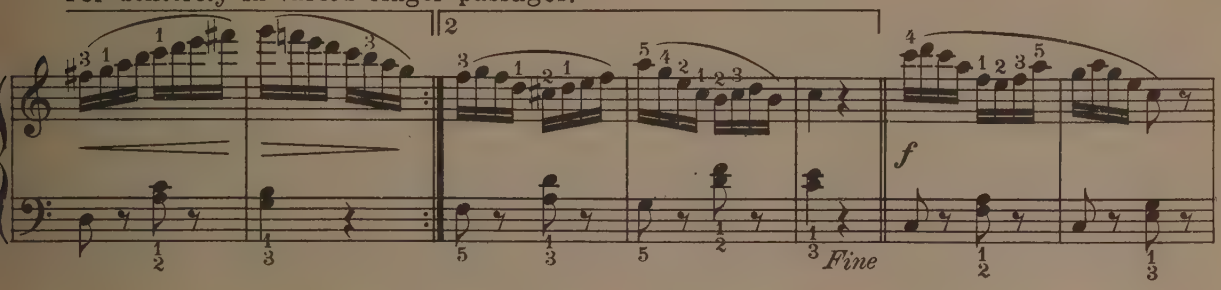
mf *f* *p*

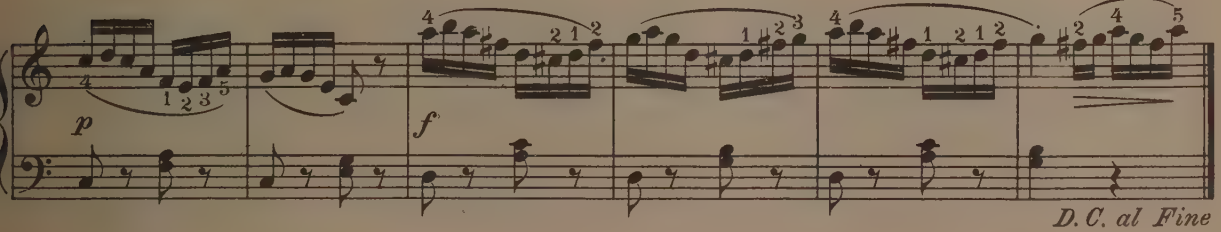
f *p* *f*

Allegretto

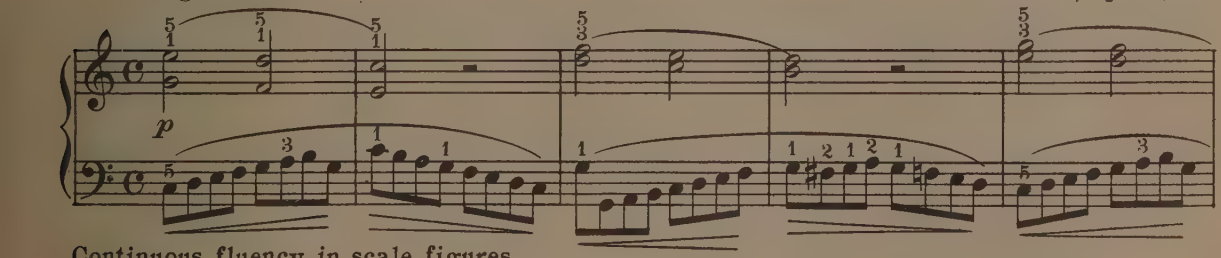


For dexterity in varied finger passages.

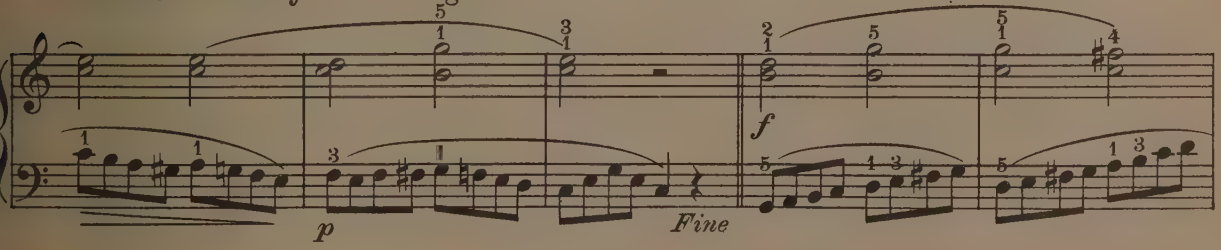


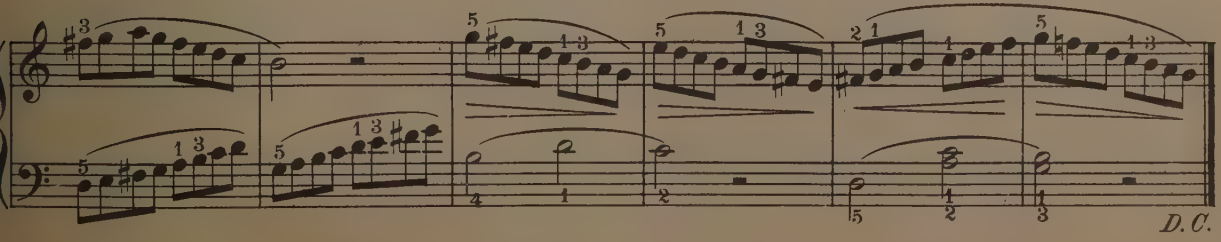


Allegro comodo



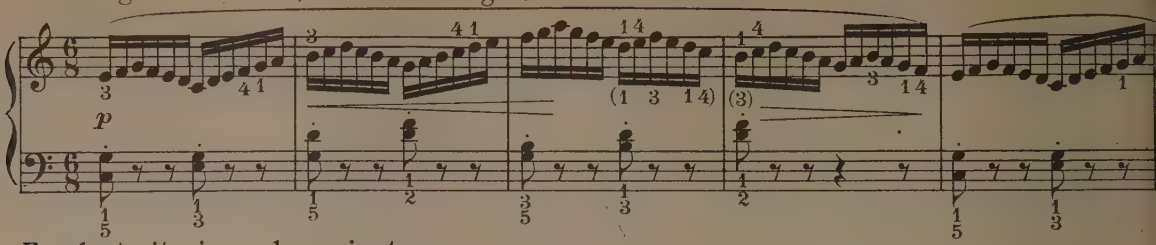
Continuous fluency in scale figures.



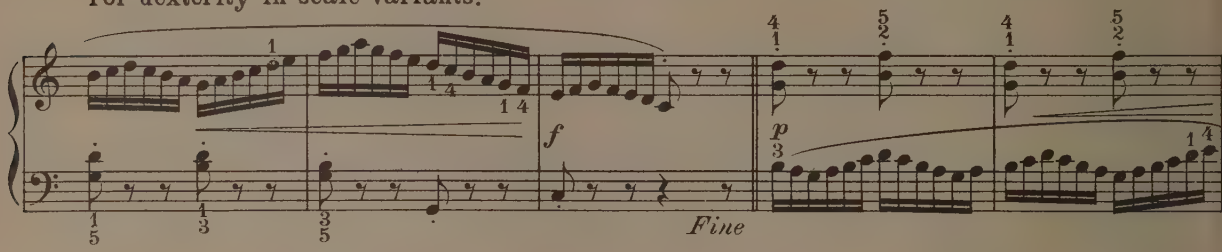


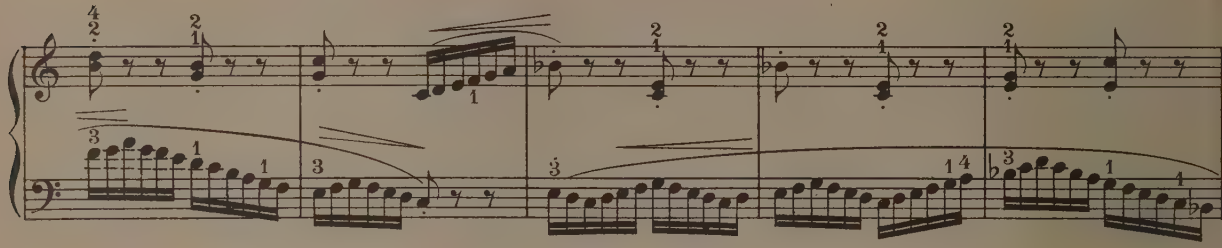
Allegro moderato *(increase to Allegro)*

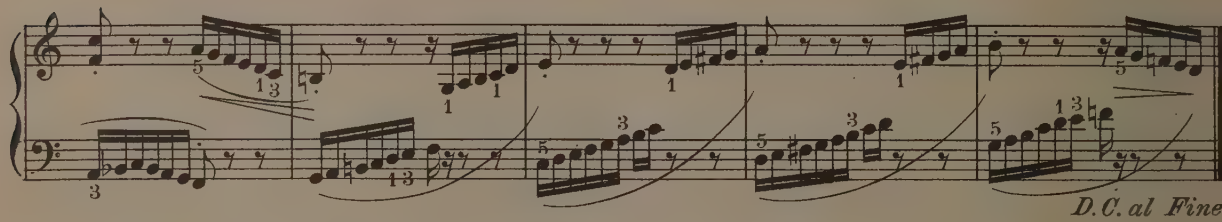
KÖHLER, Op. 157, № 11



For dexterity in scale variants.

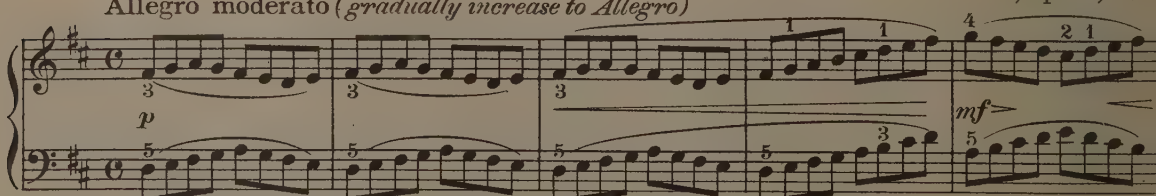




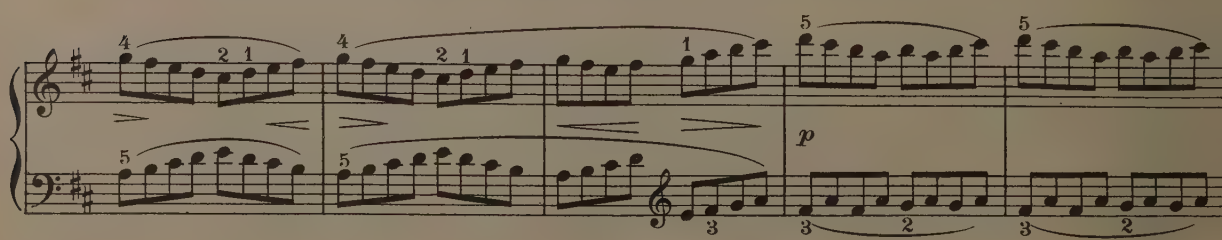


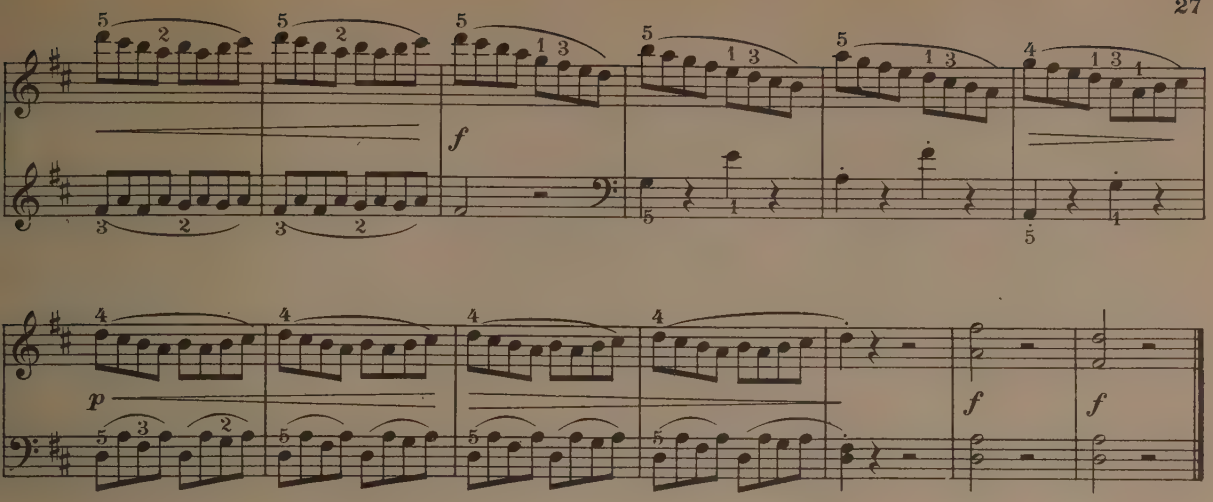
Allegro moderato *(gradually increase to Allegro)*

DUVERNOY, Op. 176, № 9



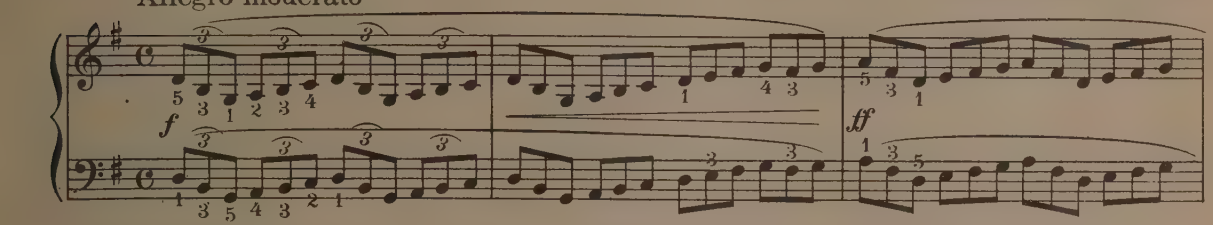
Practise hands separately at first. For fluency and equality in both hands.



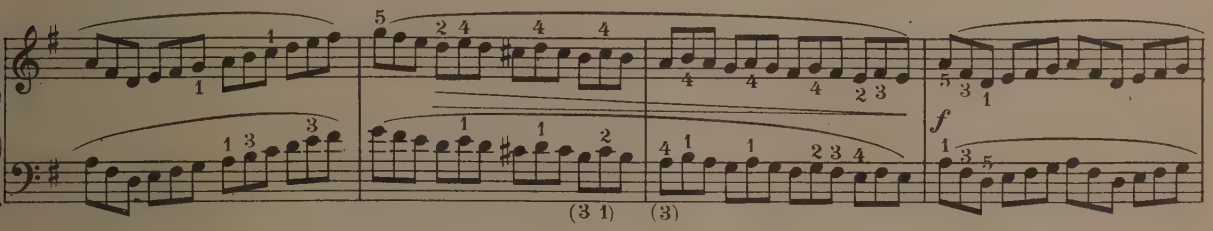


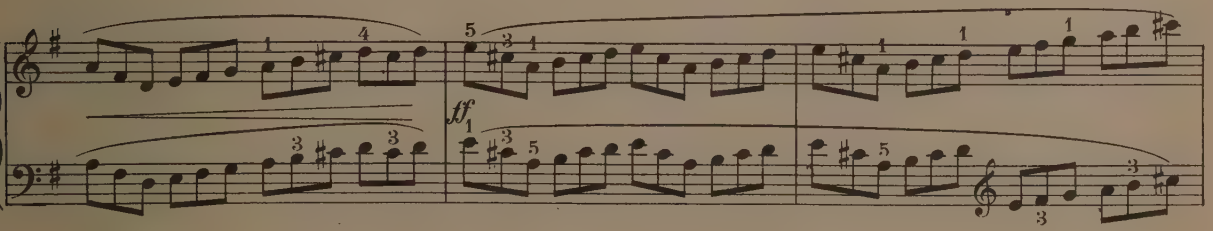
Allegro moderato

LEMOINE, Op. 37, № 8

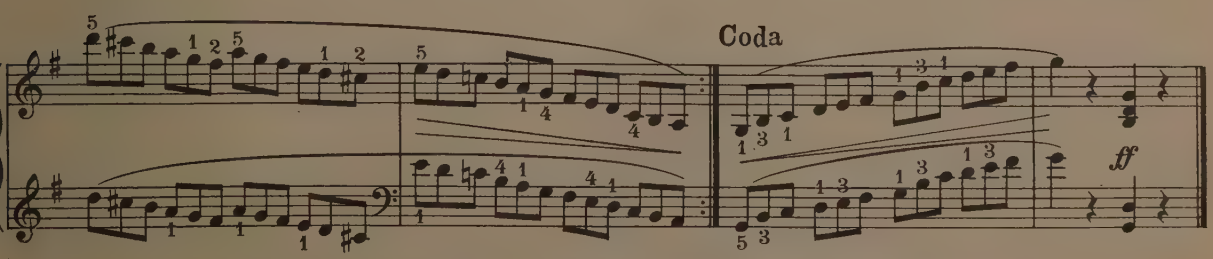


For fluency and dexterity in both hands, in Triplets.



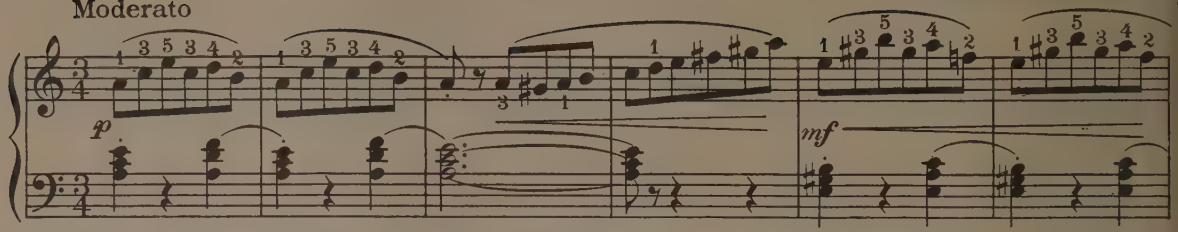


Coda

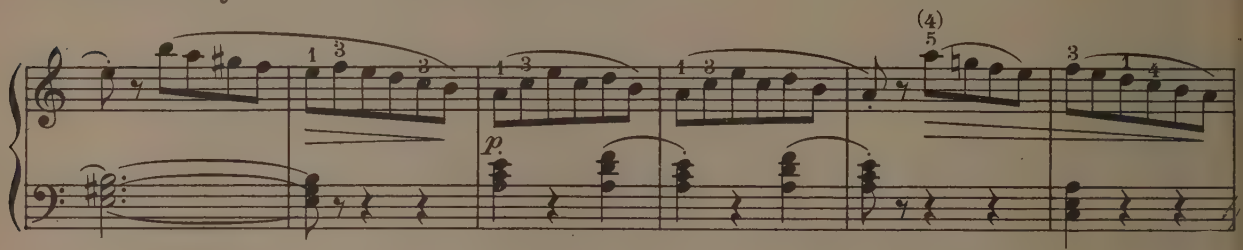


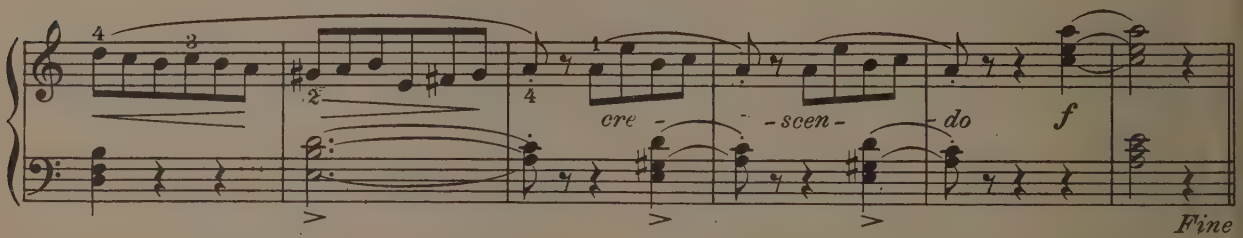
Slowly, with firm finger touch, until thoroughly learned, then increase speed. Later transpose.

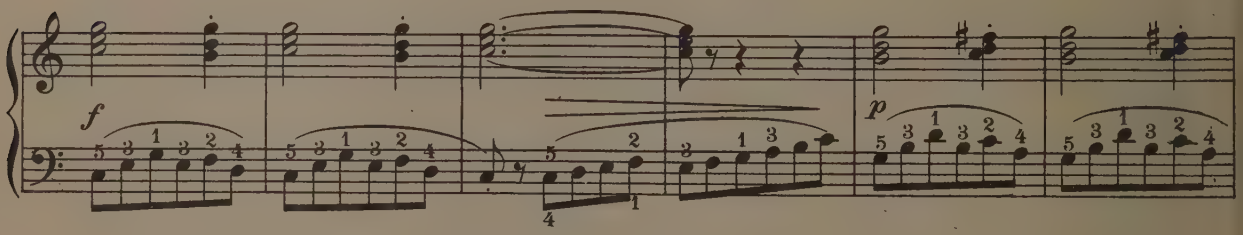
Moderato

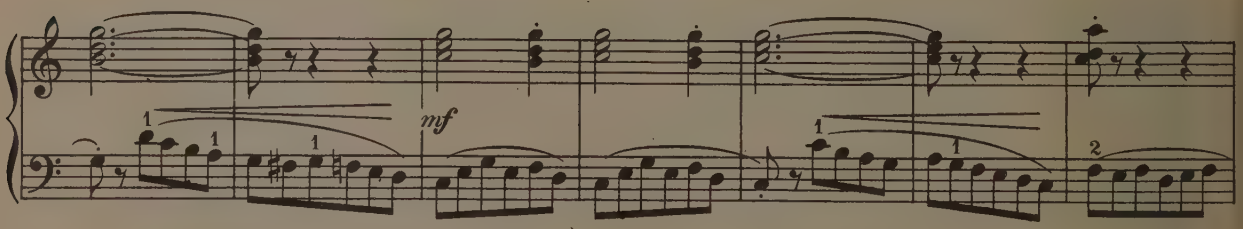


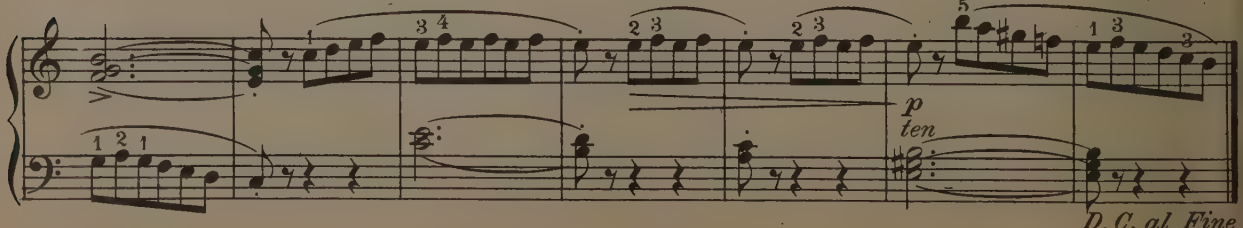
For facility in scales and in broken Thirds.

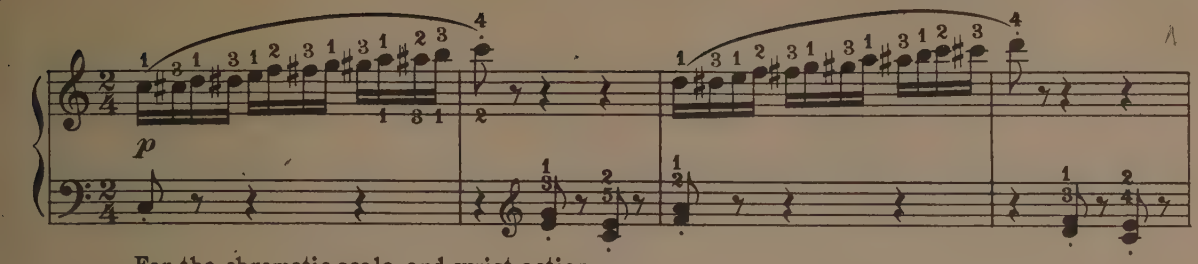




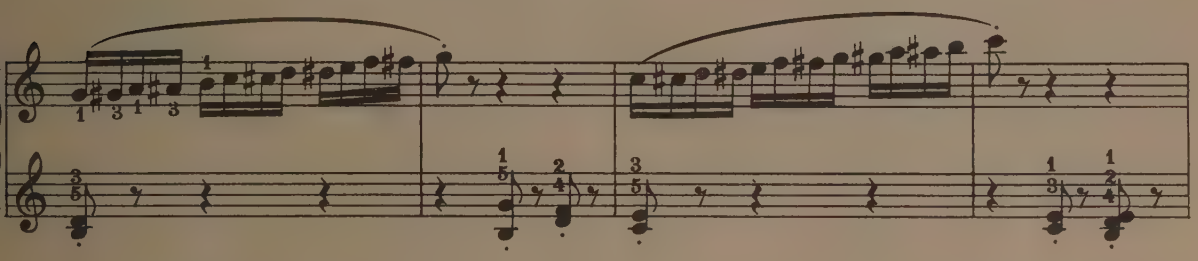


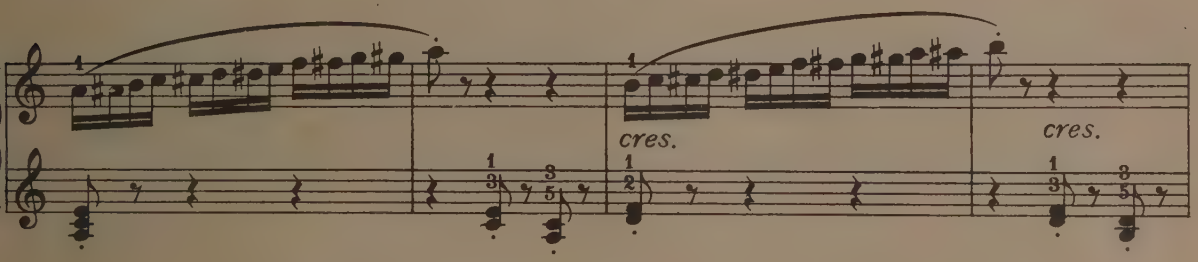


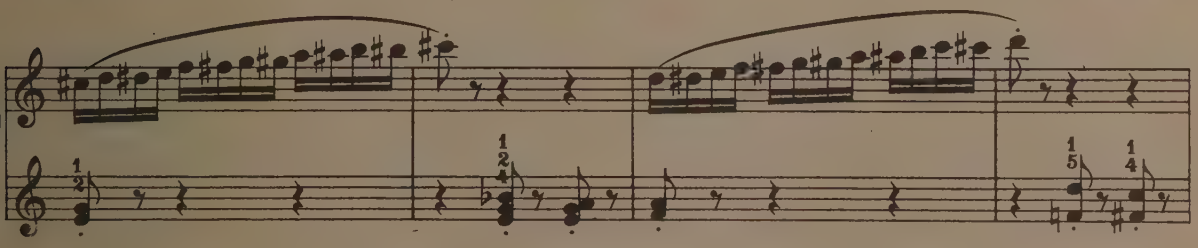


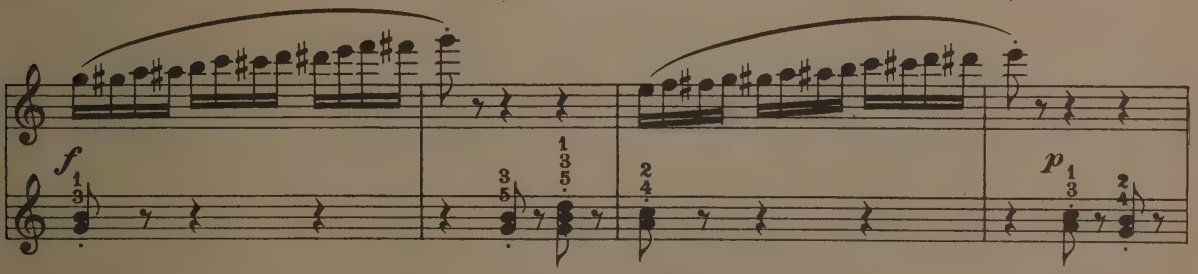


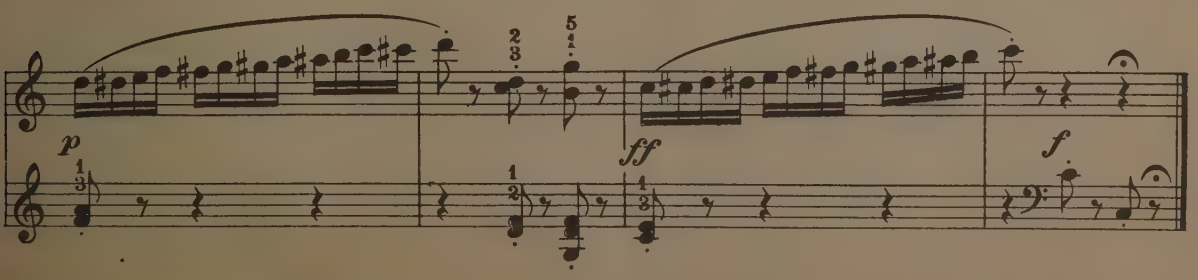
For the chromatic scale and wrist action.

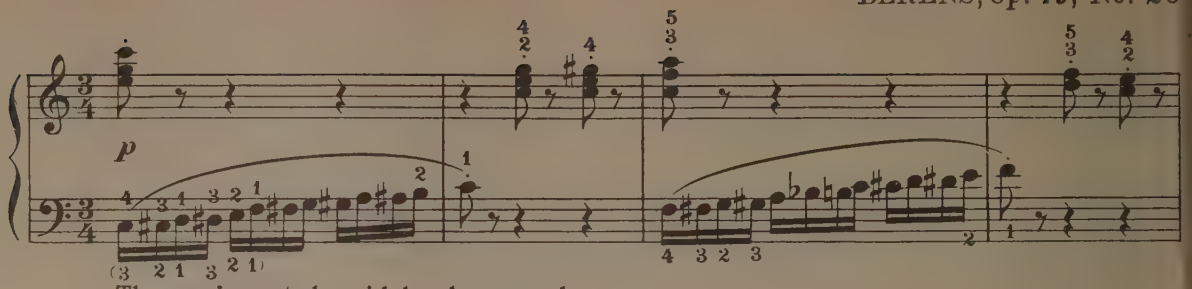




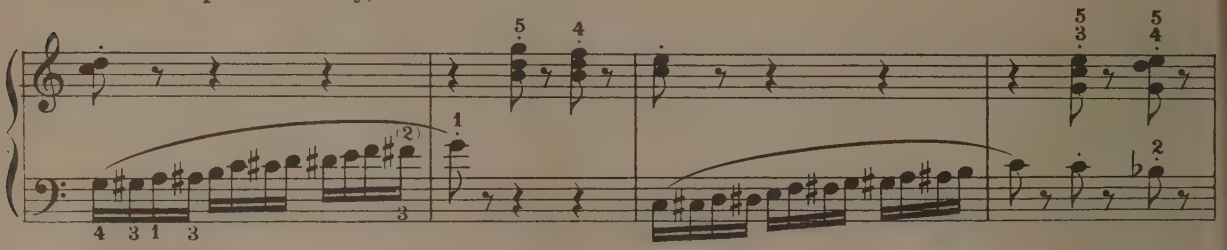


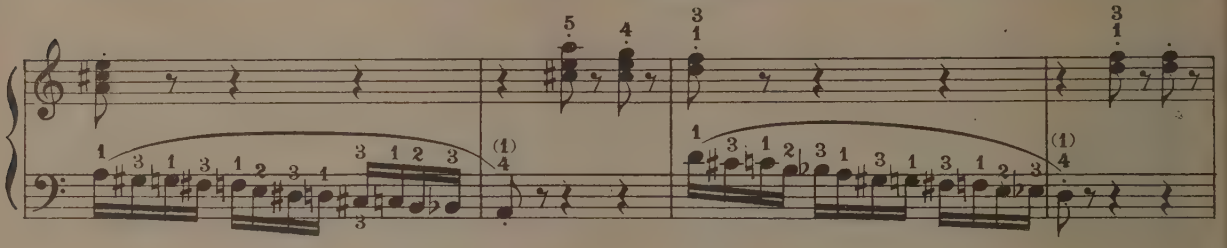


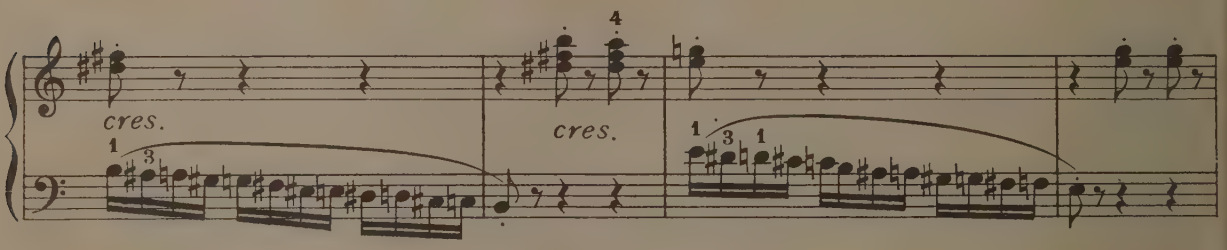


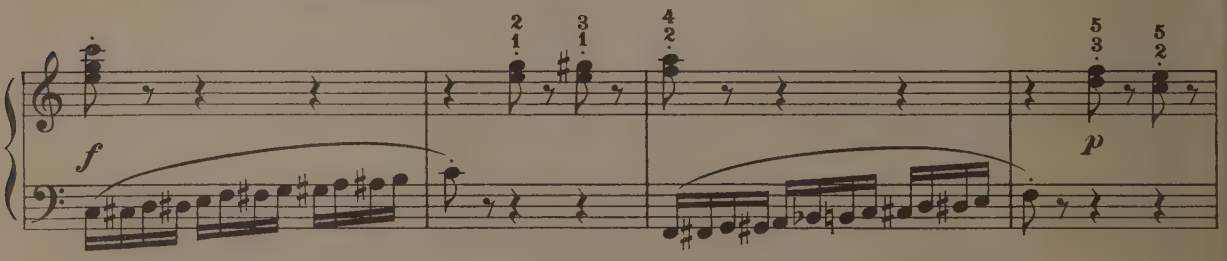


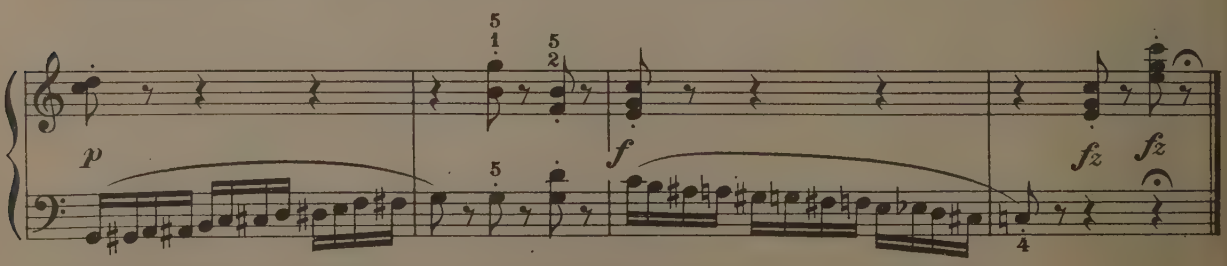
The previous study, with hands reversed.





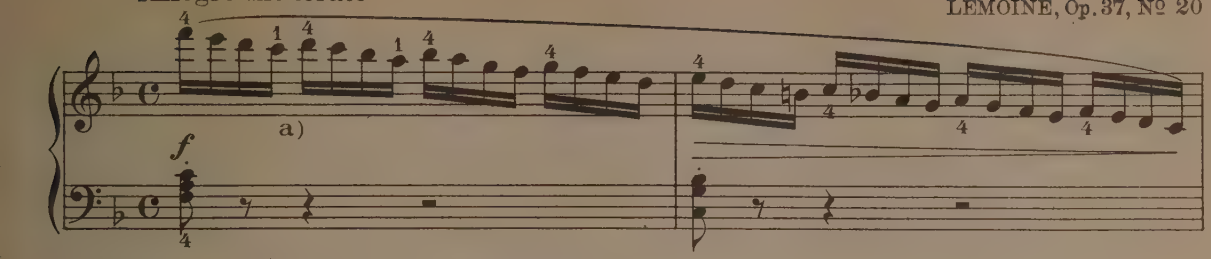




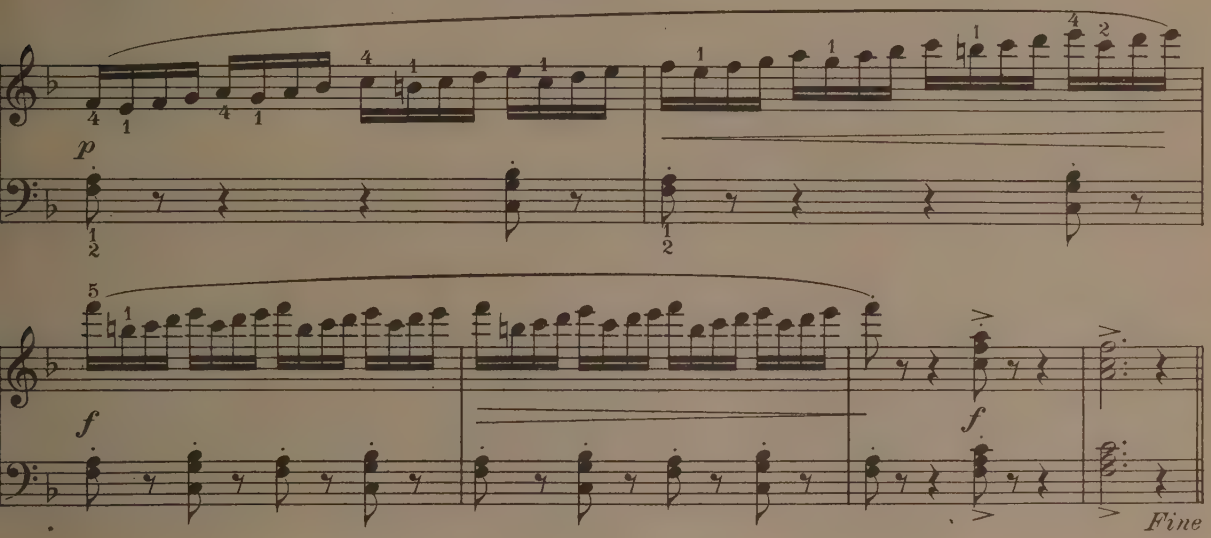


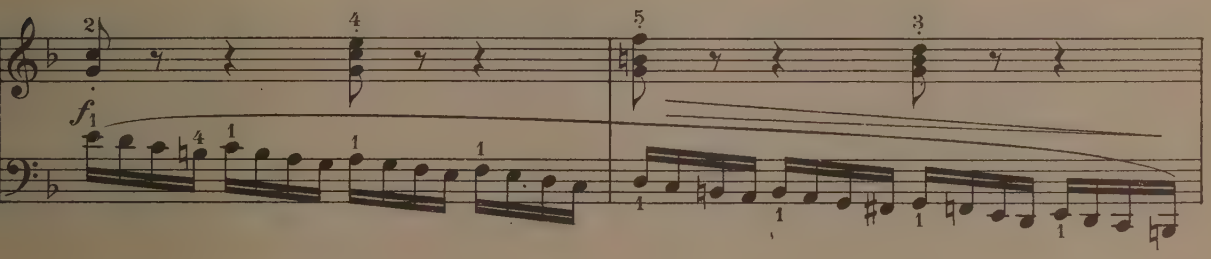
Preceding studies should now be reviewed for increased velocity and general facility.

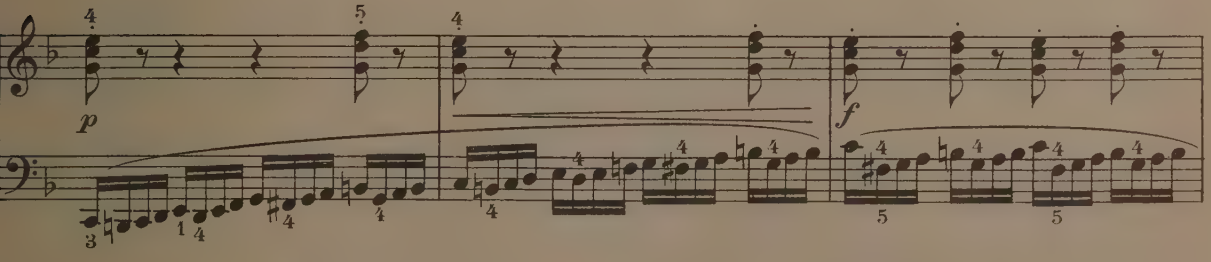
Allegro moderato

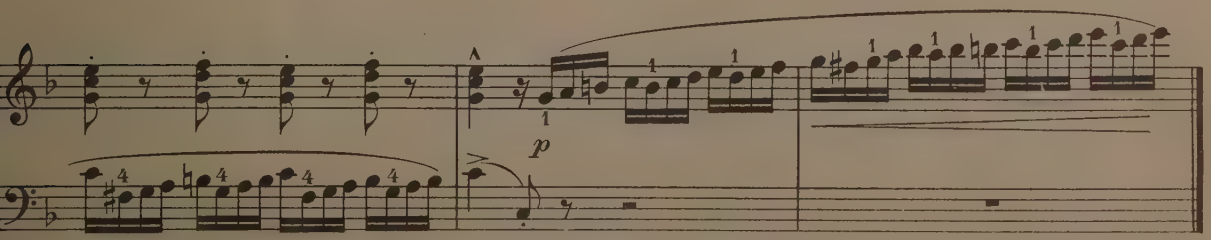


For facility in continuous four-finger figures.



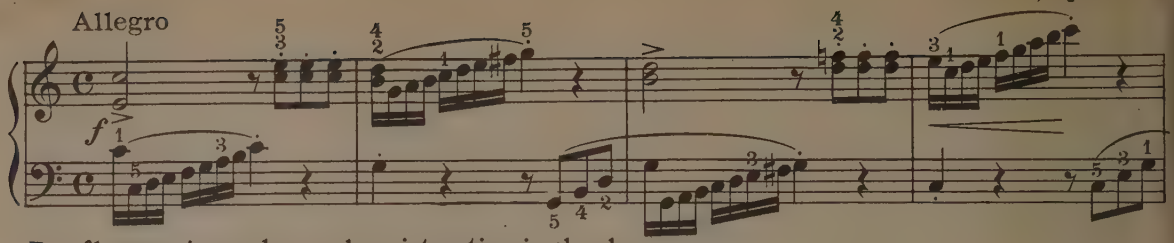




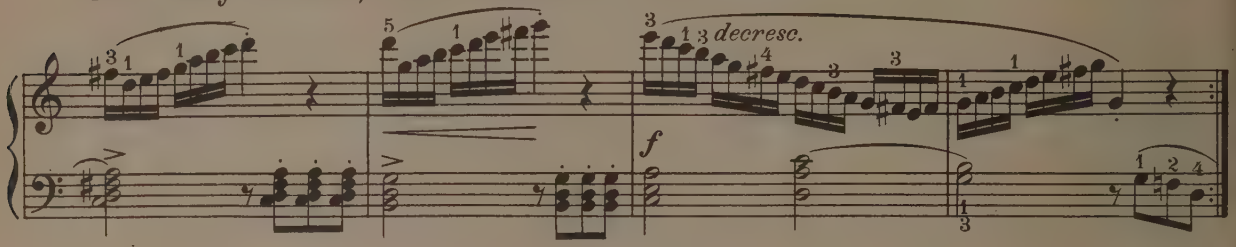


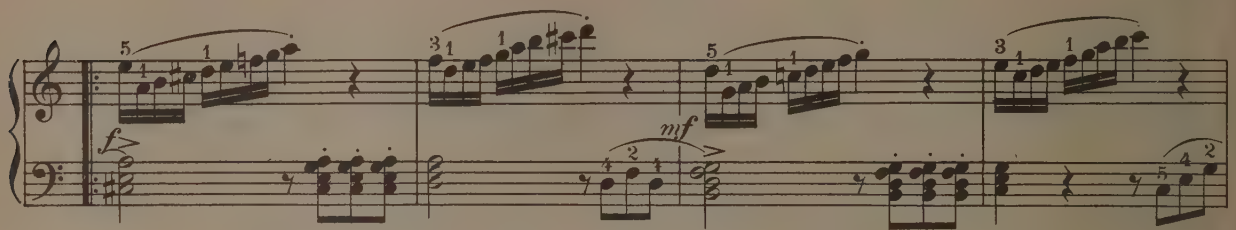
a) Watch hand position and use fingers precisely and accurately in the contractions between 1st and 4th fingers.

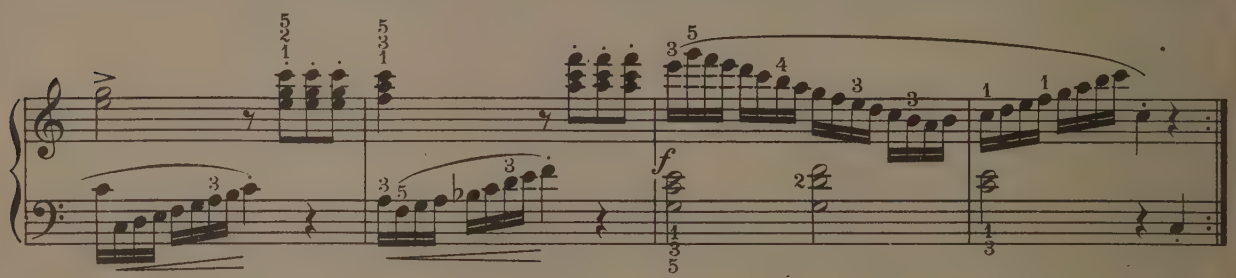
Allegro



For fluency in scales, and wrist action in chords.

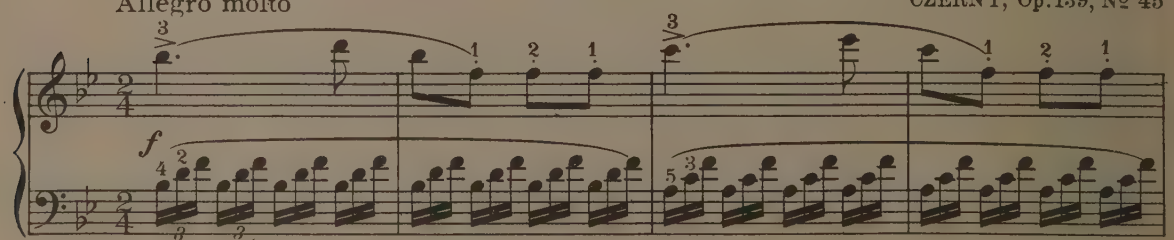




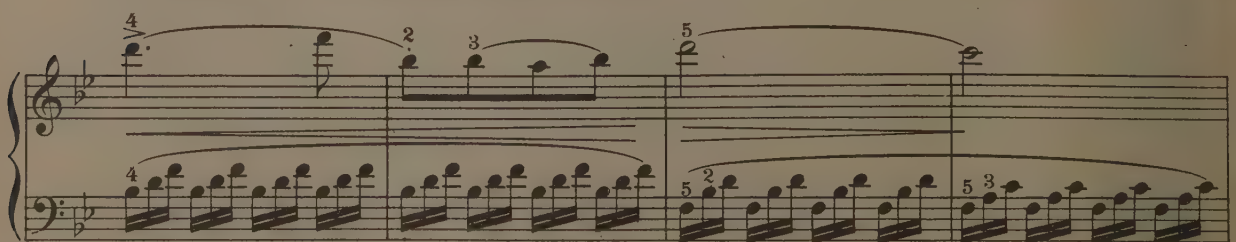


Allegro molto

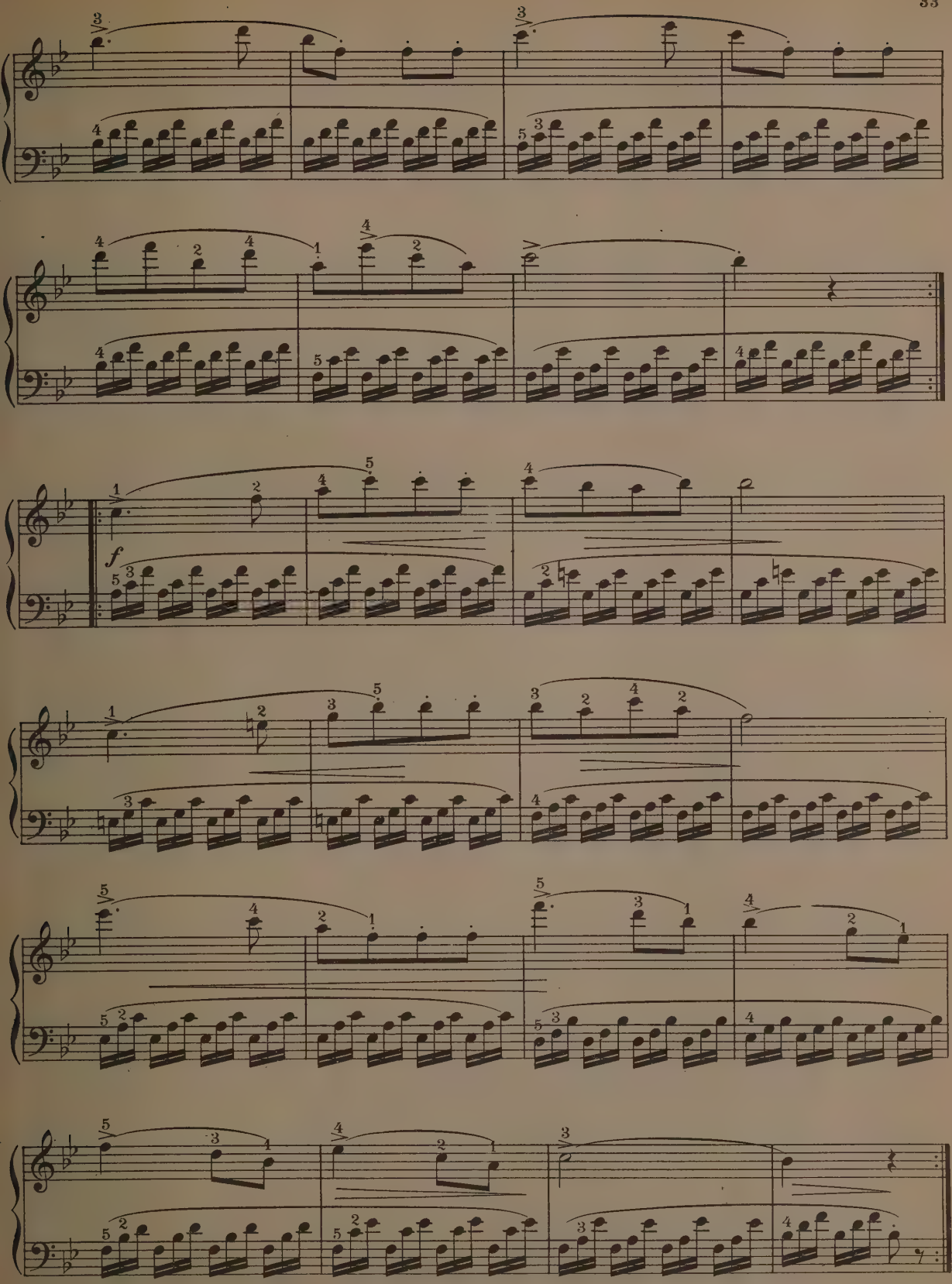
CZERNY, Op. 139, № 45



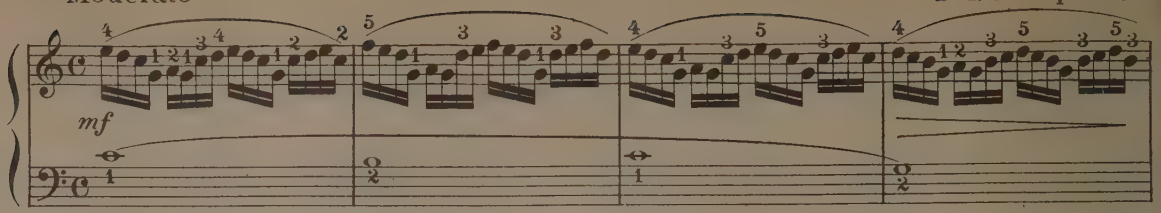
For melody with broken triad accompaniment.



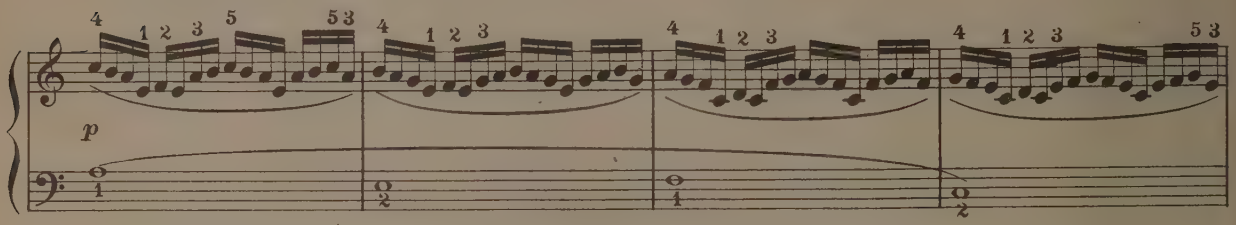
Slowly and firmly at first, constantly reviewing until the study can be played up to time.

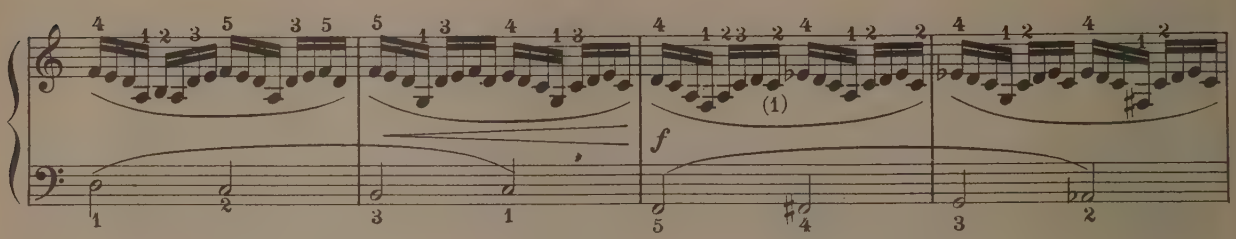

f

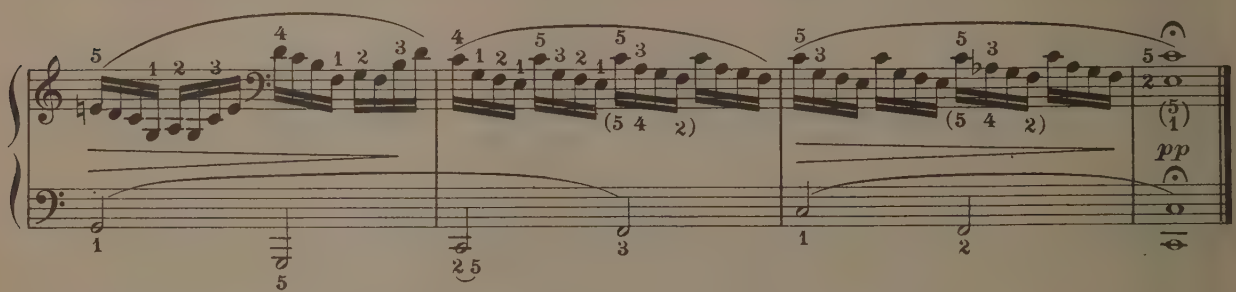
Moderato



For skill in expanded diatonic figures.

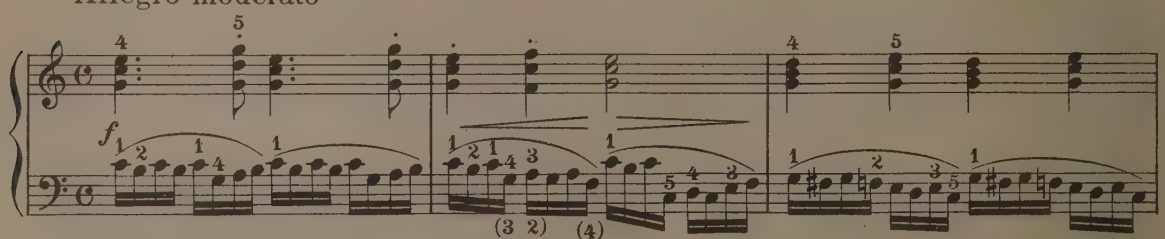




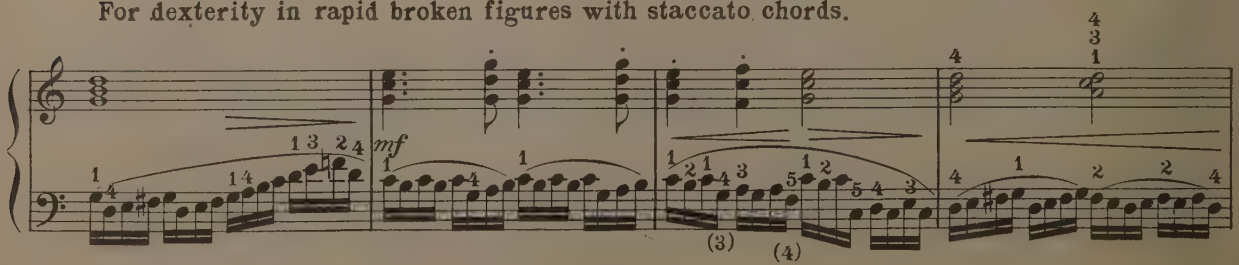


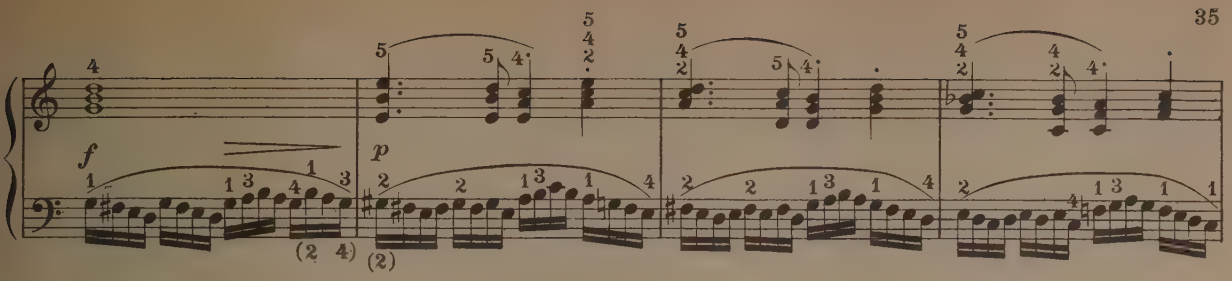
Slowly, the fingers lifting high and playing with a firm, sure stroke.

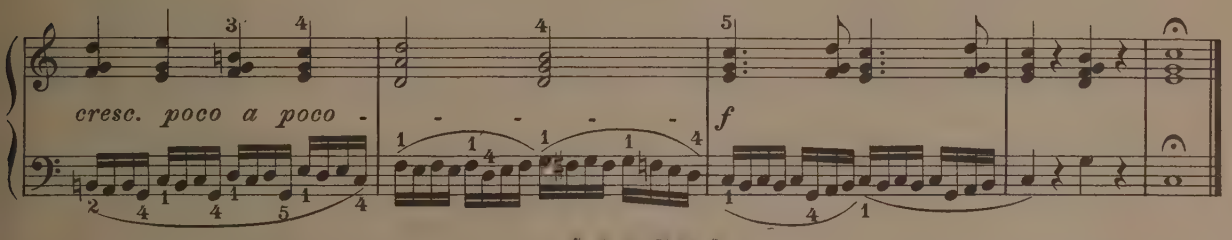
Allegro moderato



For dexterity in rapid broken figures with staccato chords.





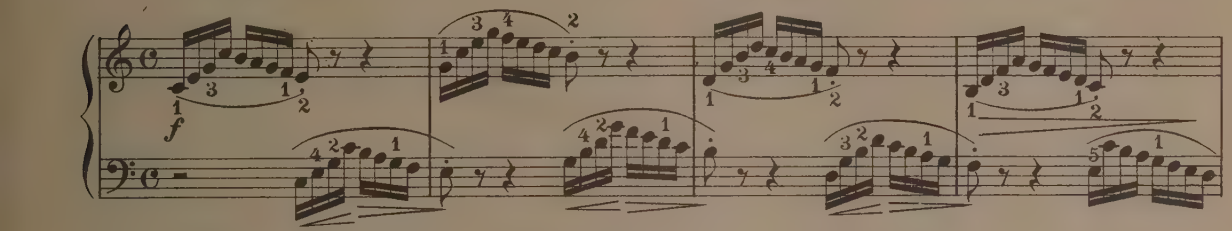


See remarks-previous study.

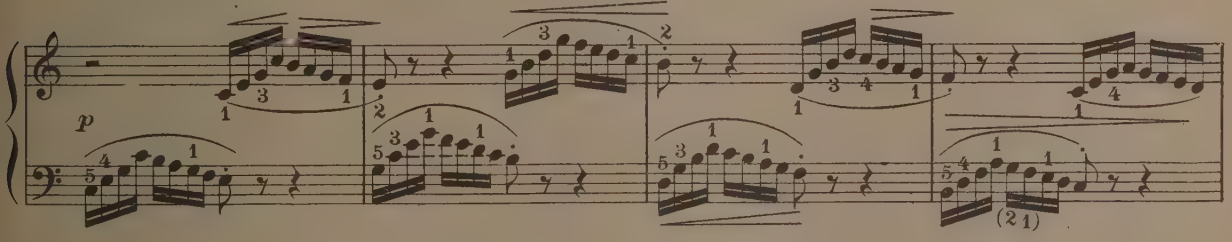
412791

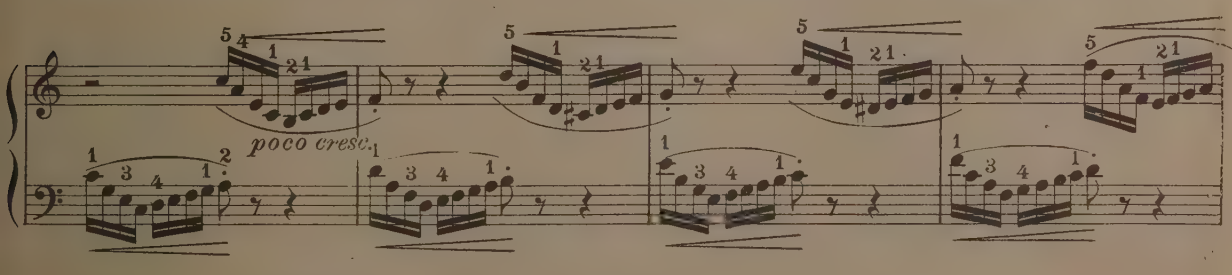
LOUIS KÖHLER, Op. 157. No 8

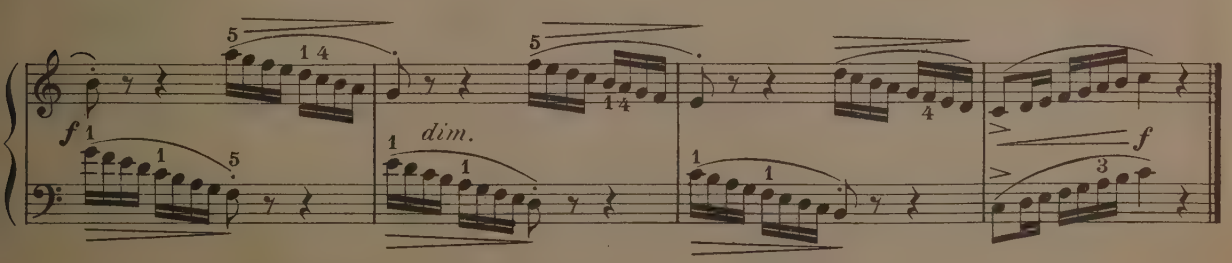
Allegro giusto



For arpeggios and five-finger figures combined.



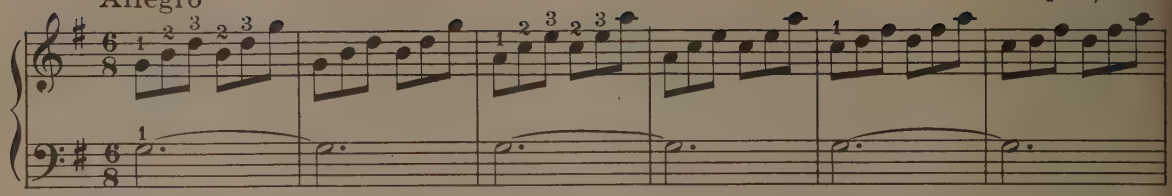




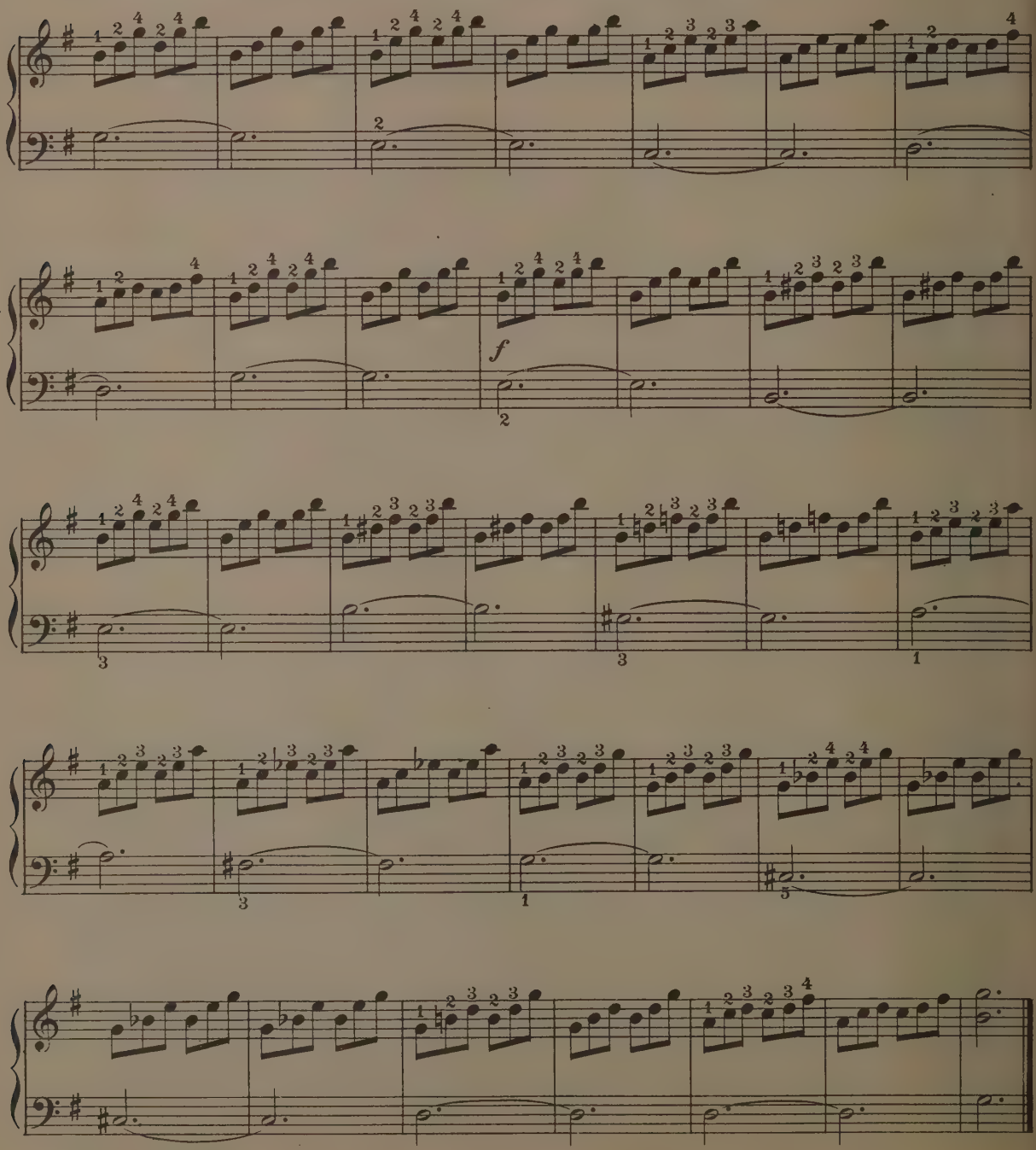
Practise: Adagio *f* — Moderato *f* — Allegro *mf* — Allegro molto *p*
Later, transpose; adapting fingering.

C. GURLITT
Op. 83, № 15.

Allegro

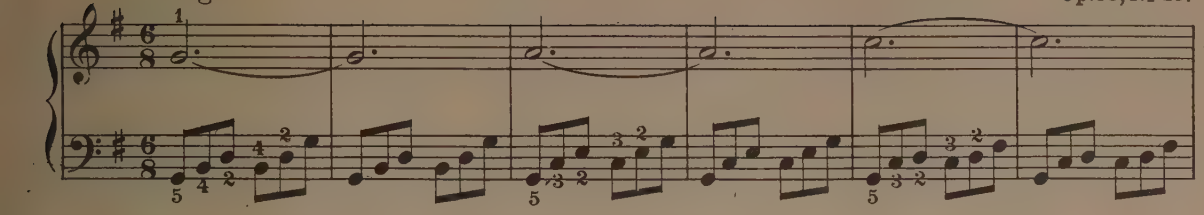


For finger independence and velocity in broken chords for the right hand.

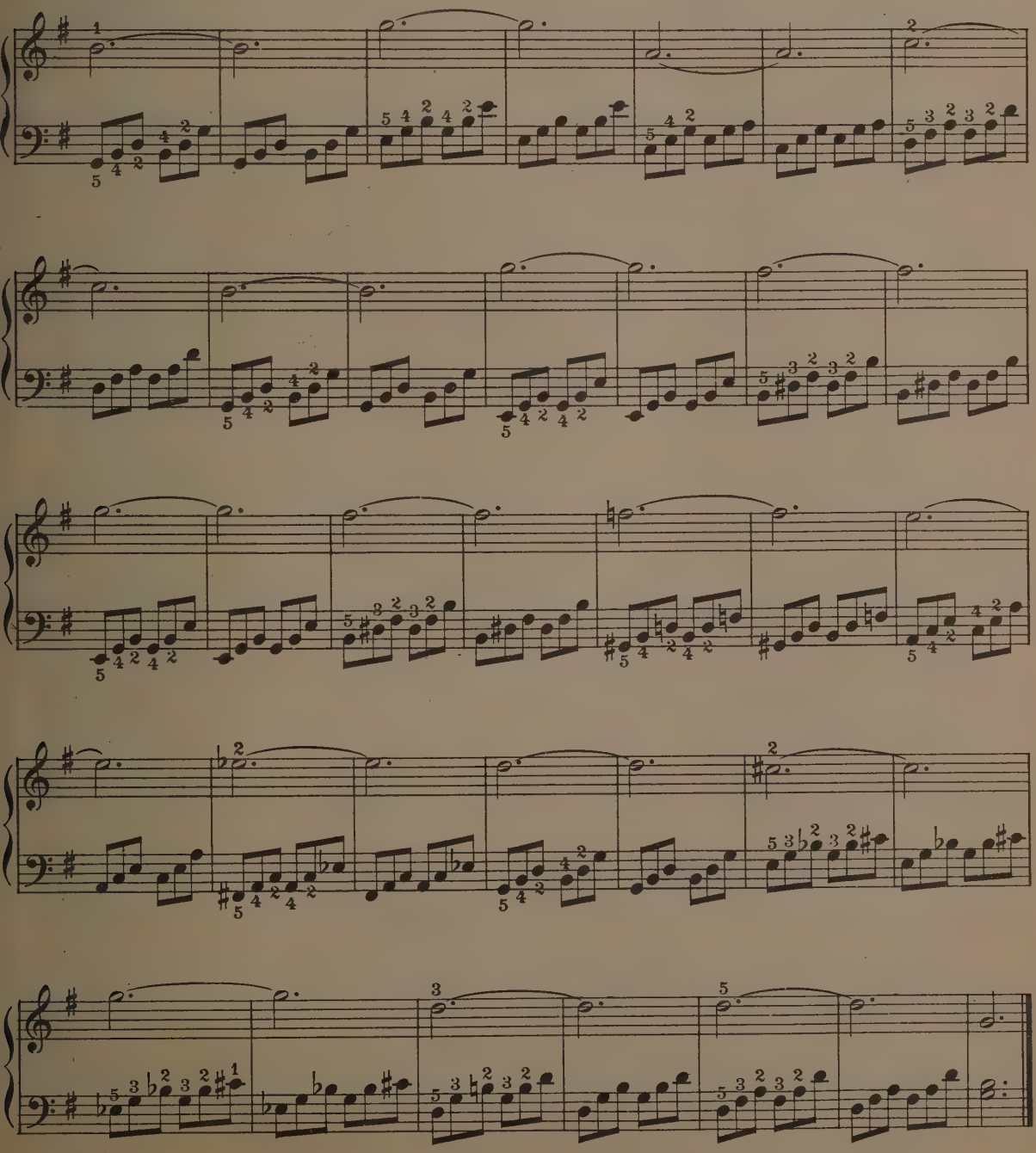


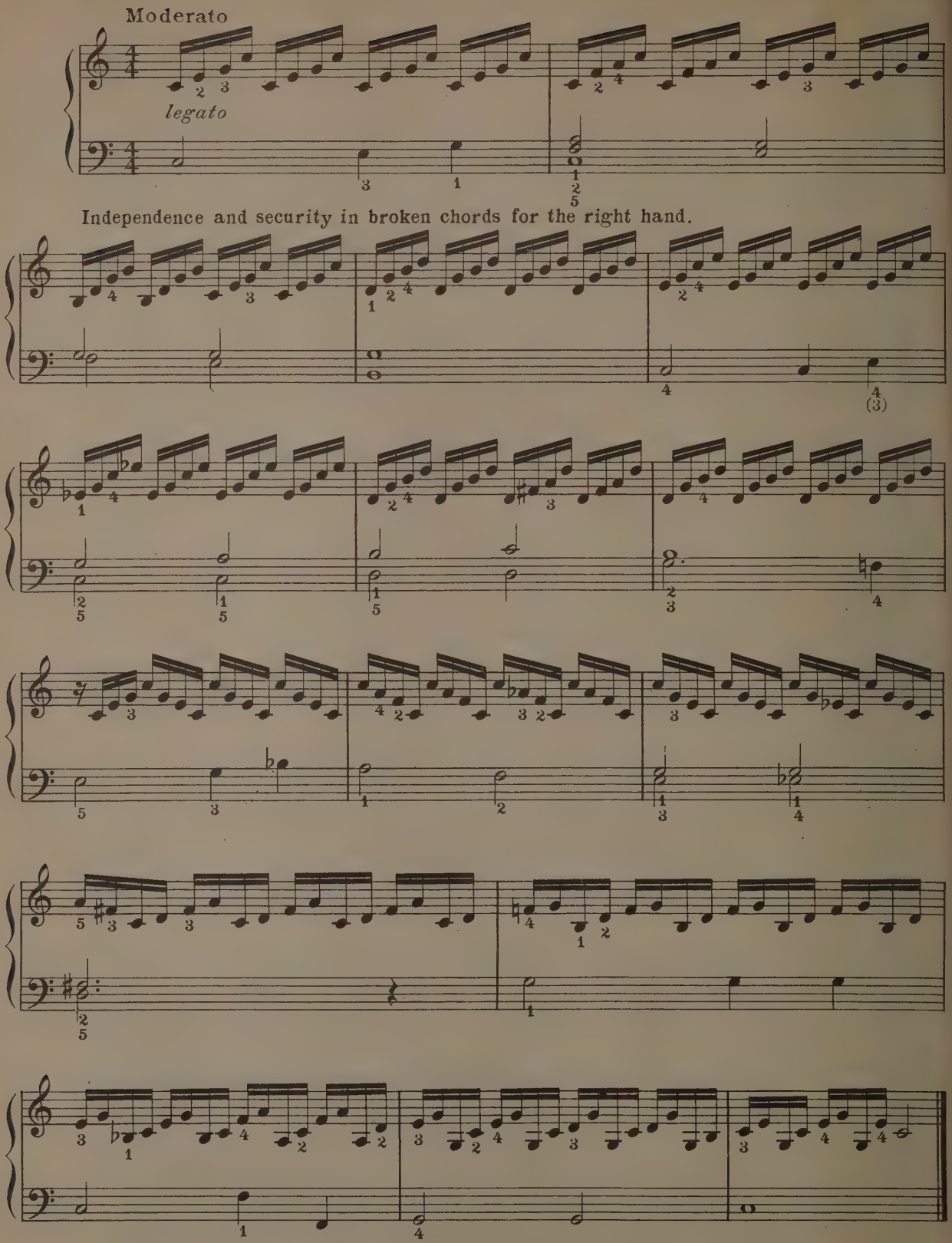
C. GURLITT
Op. 83, No. 16.

Allegro



For finger independence and velocity in broken chords for the left hand.



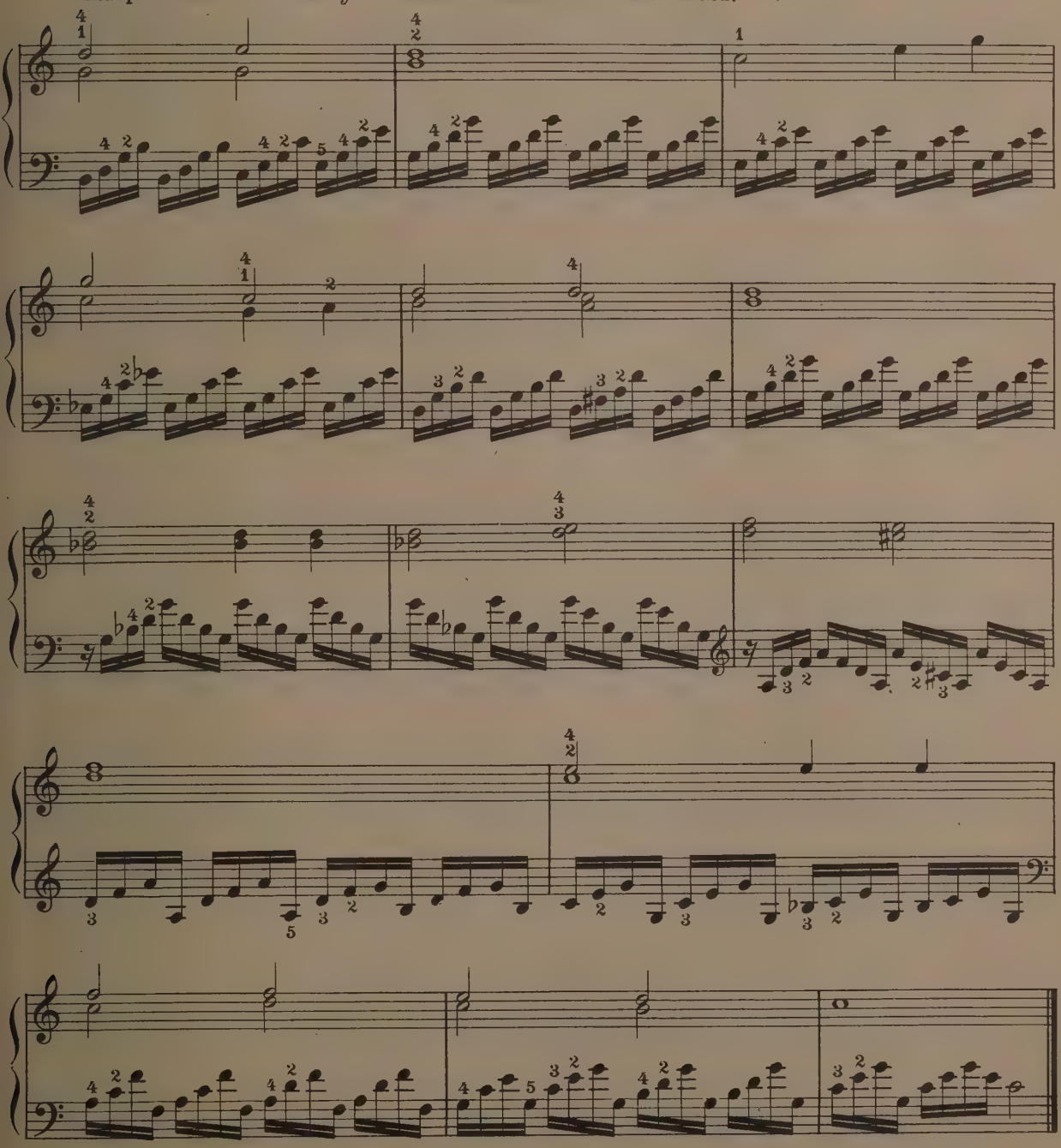


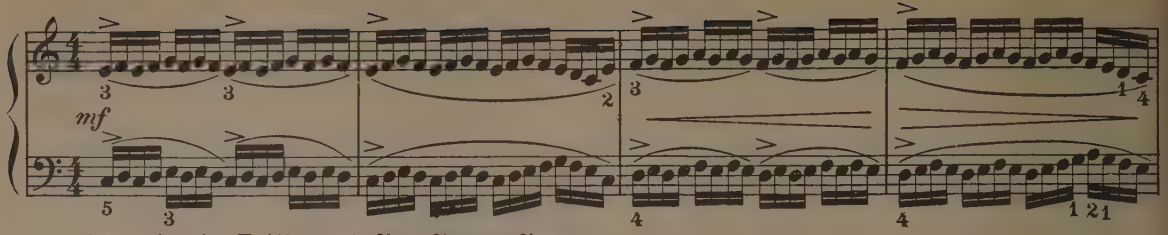
Pay strict attention to fingers; precise and firm stroke, quick lift and control at a slow tempo. Transpose to easy keys.

Moderato

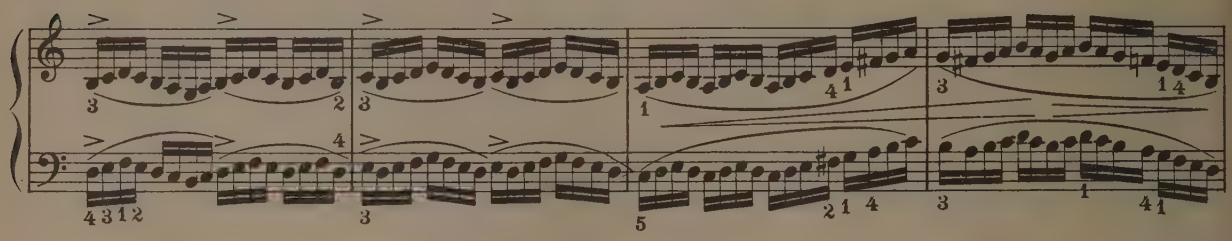
legato

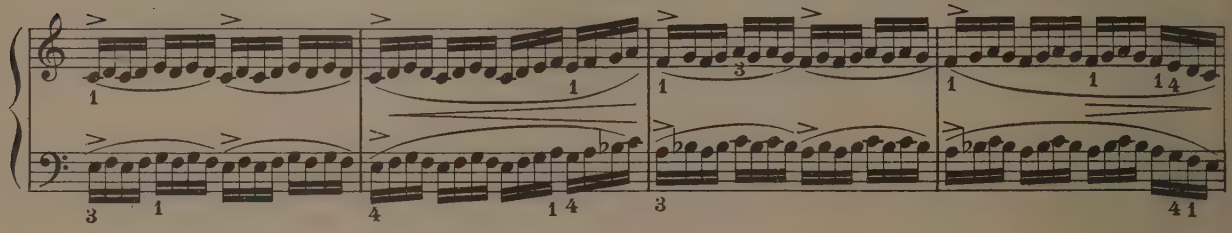
Independence and security in broken chords for the left hand.

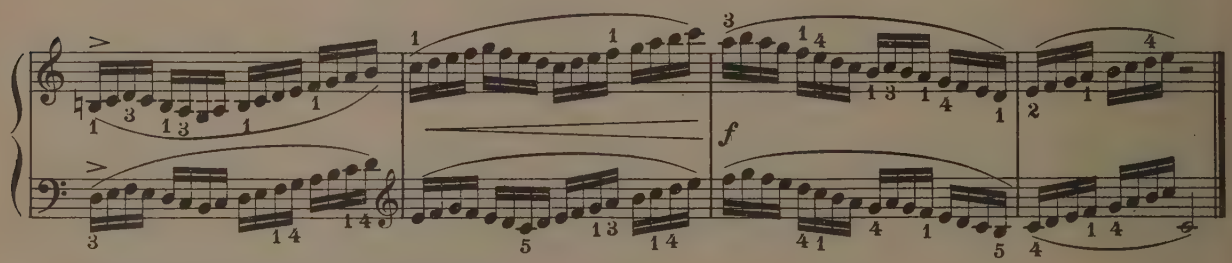




For dexterity in Trills and five-finger figures.



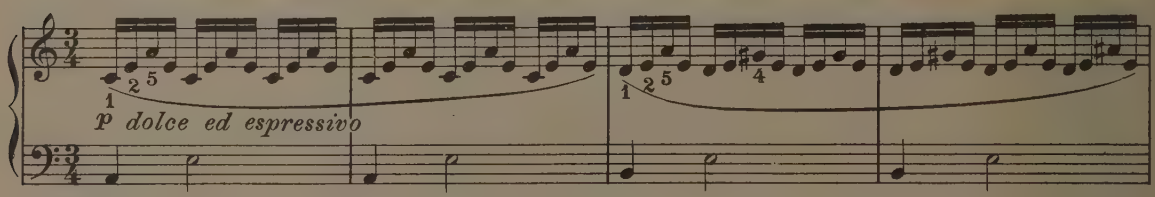




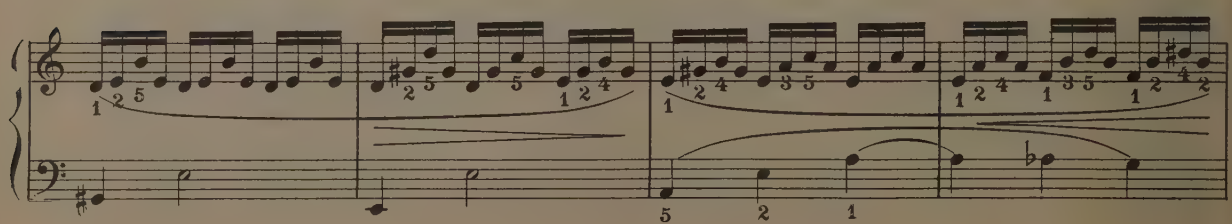
Observe previous remarks and suggestions.

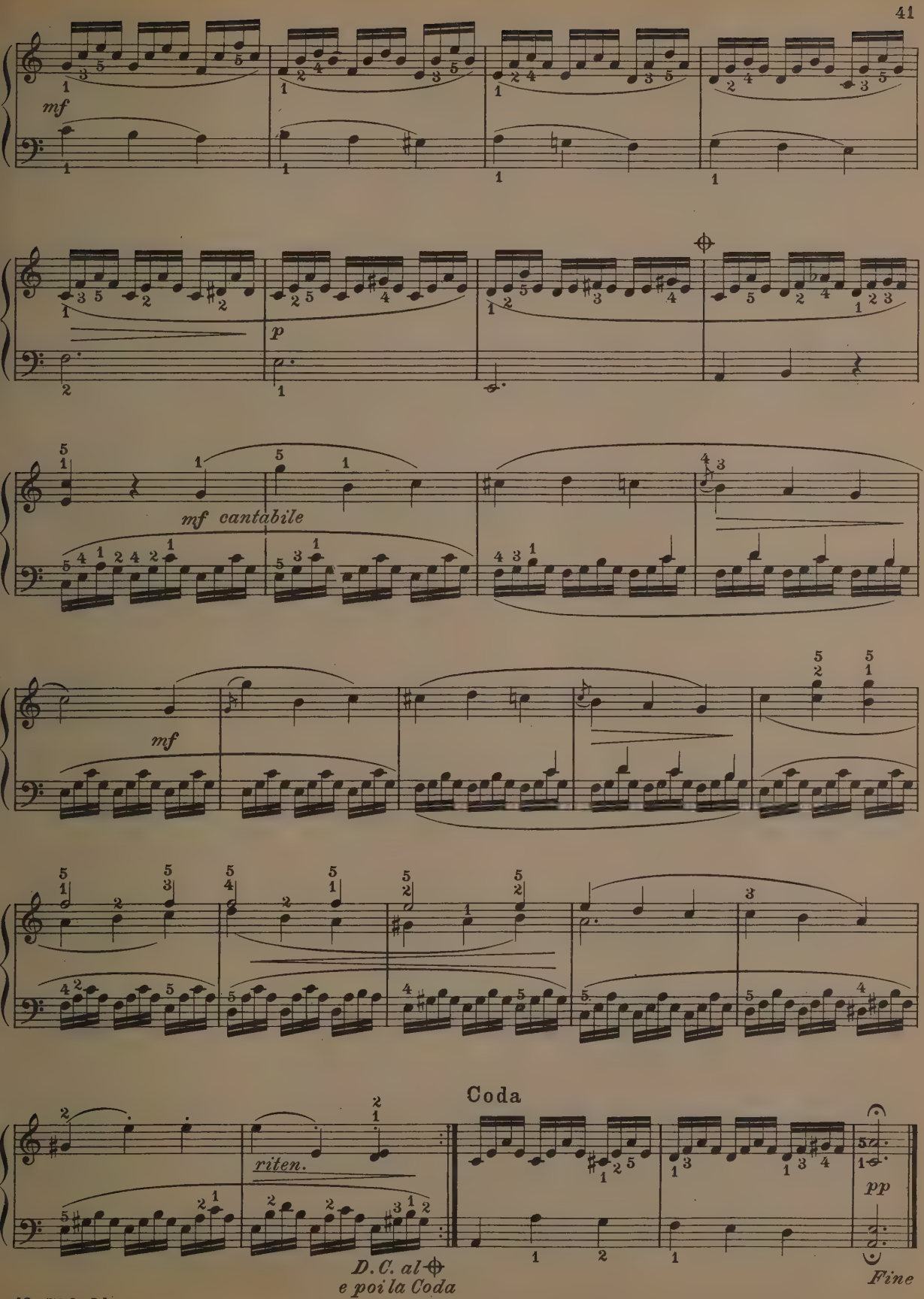
LOESCHHORN, Op. 66-8

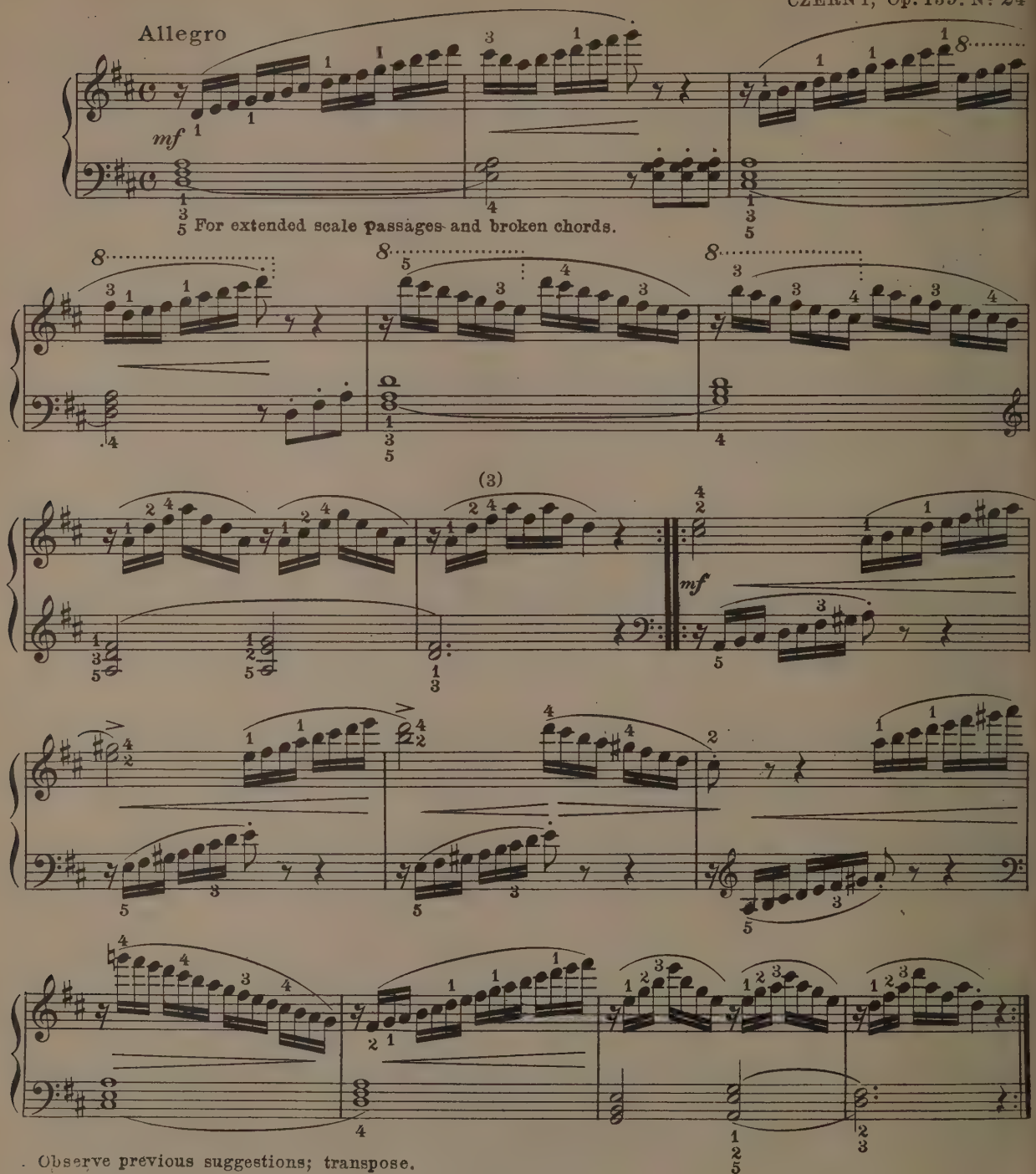
Moderato

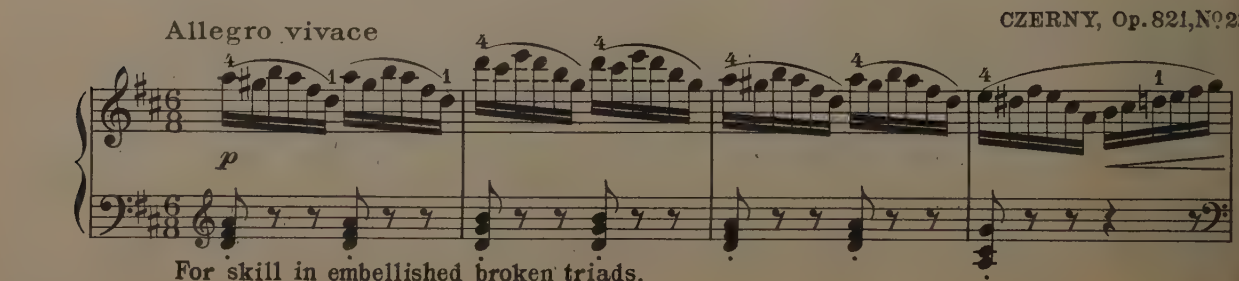


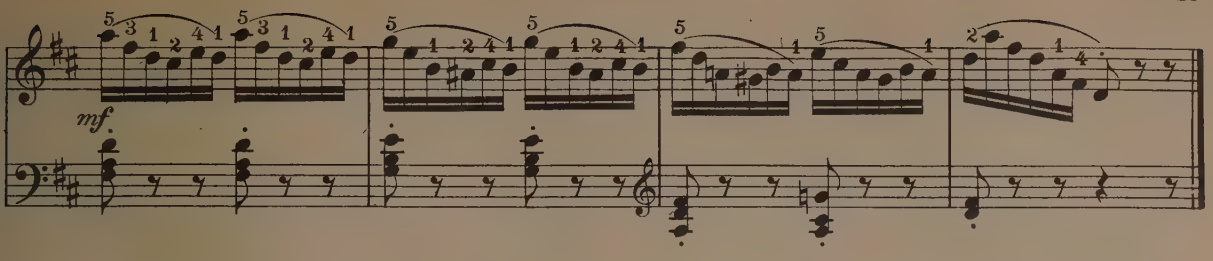
Facility in continuous broken triad variant.




mf
p
mf cantabile
mf
Coda
riten.
pp
D.C. al
e poi la Coda
Fine

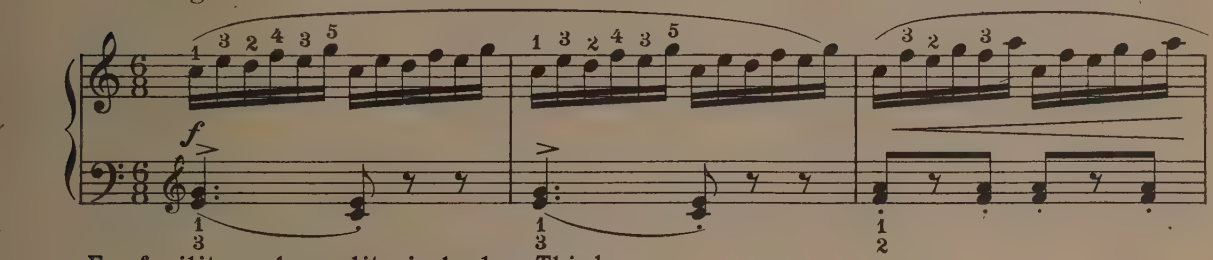

Allegro
mf
For extended scale passages and broken chords.
(3)
mf
Observe previous suggestions; transpose.


Allegro vivace
p
For skill in embellished broken triads.

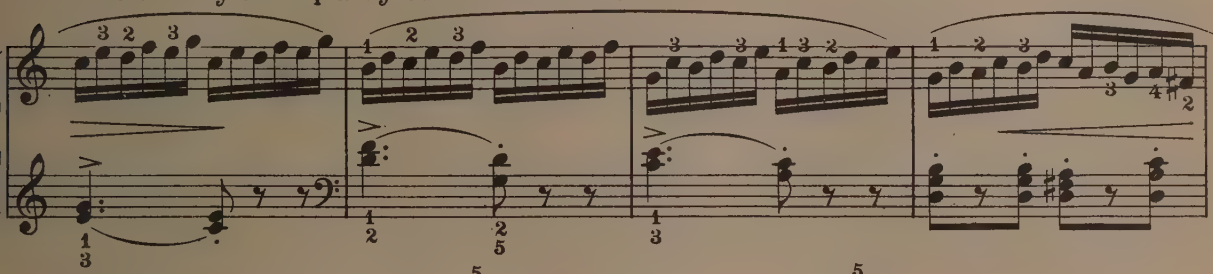


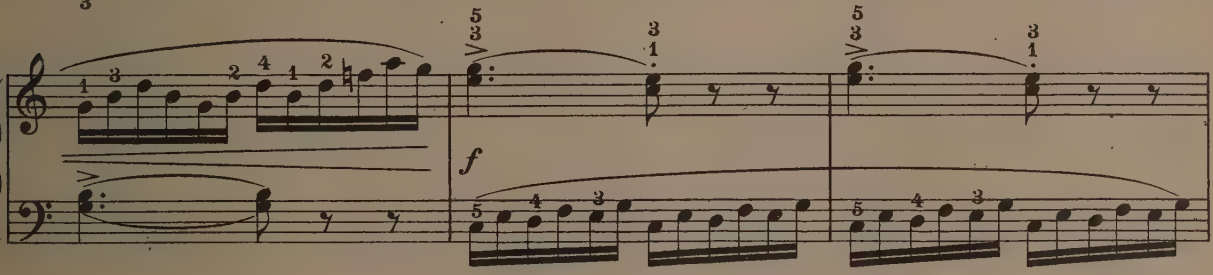
Allegretto vivo ♩. = 80

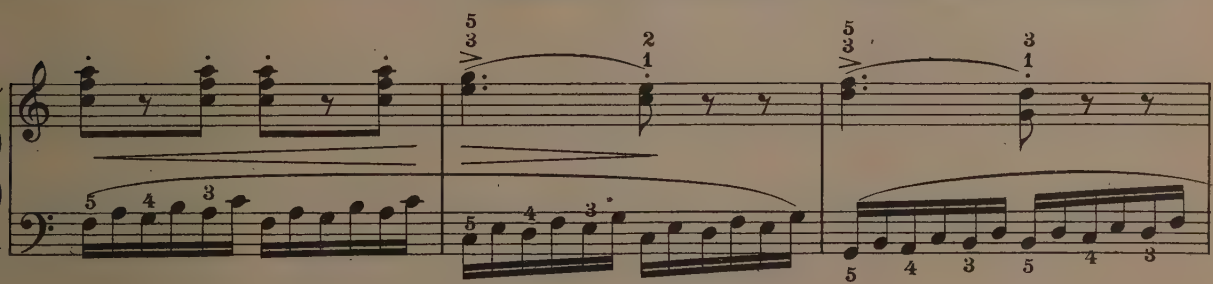
KÖHLER, Op. 242. No. 10

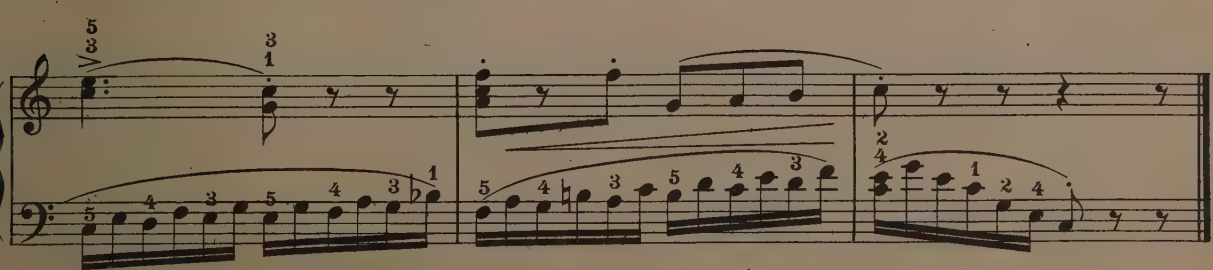


For facility and equality in broken Thirds.



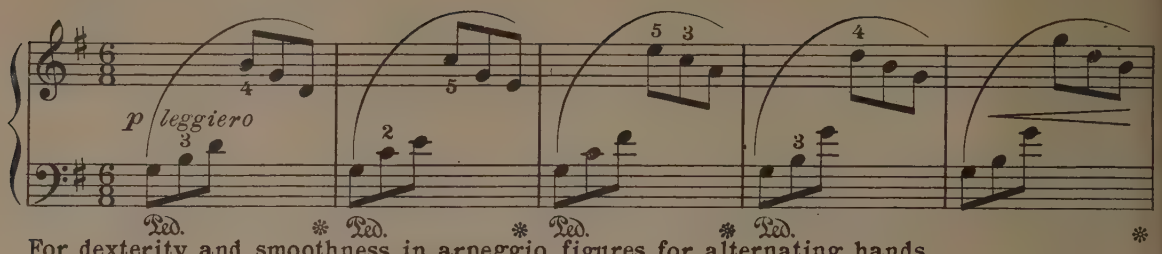




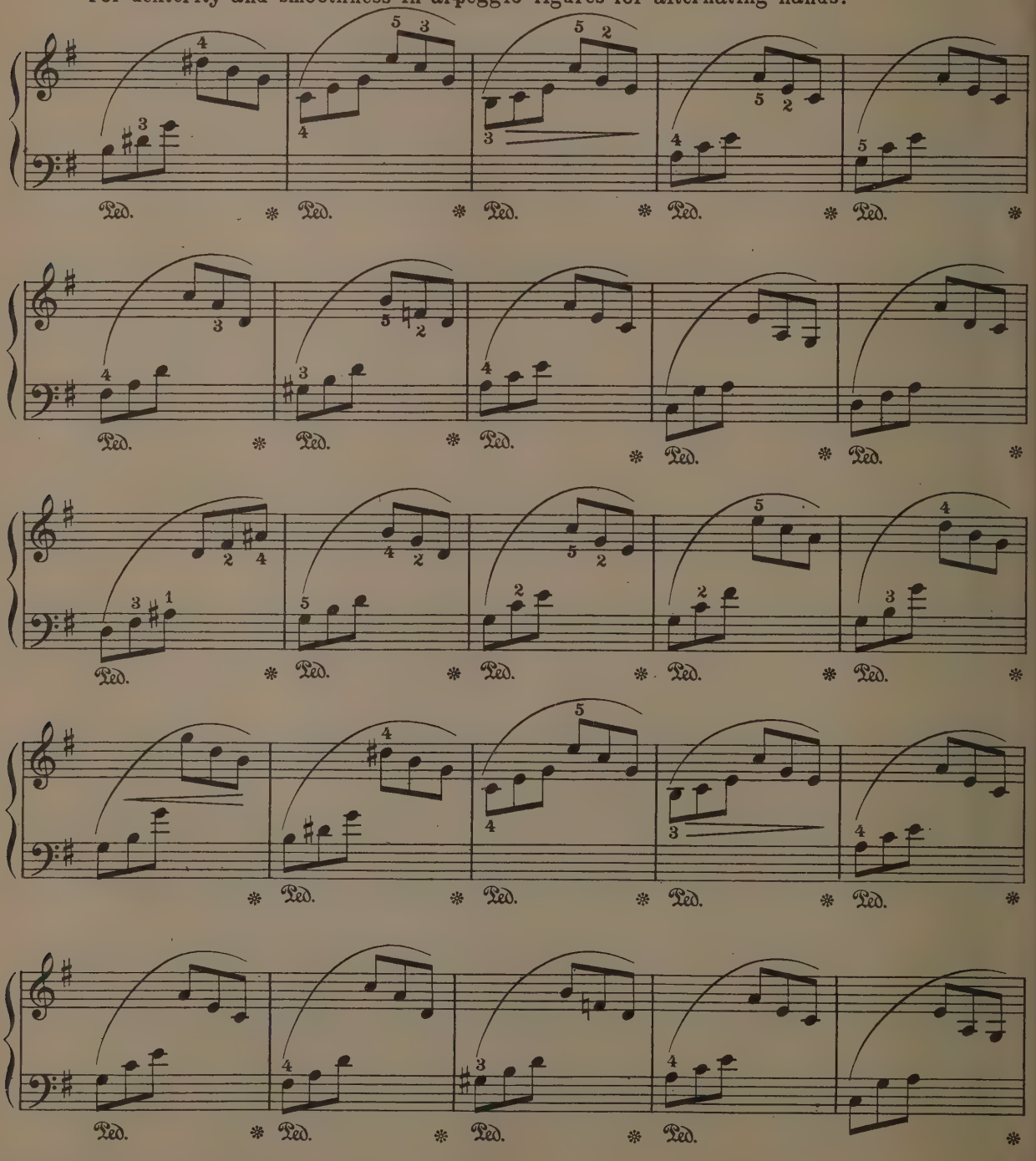


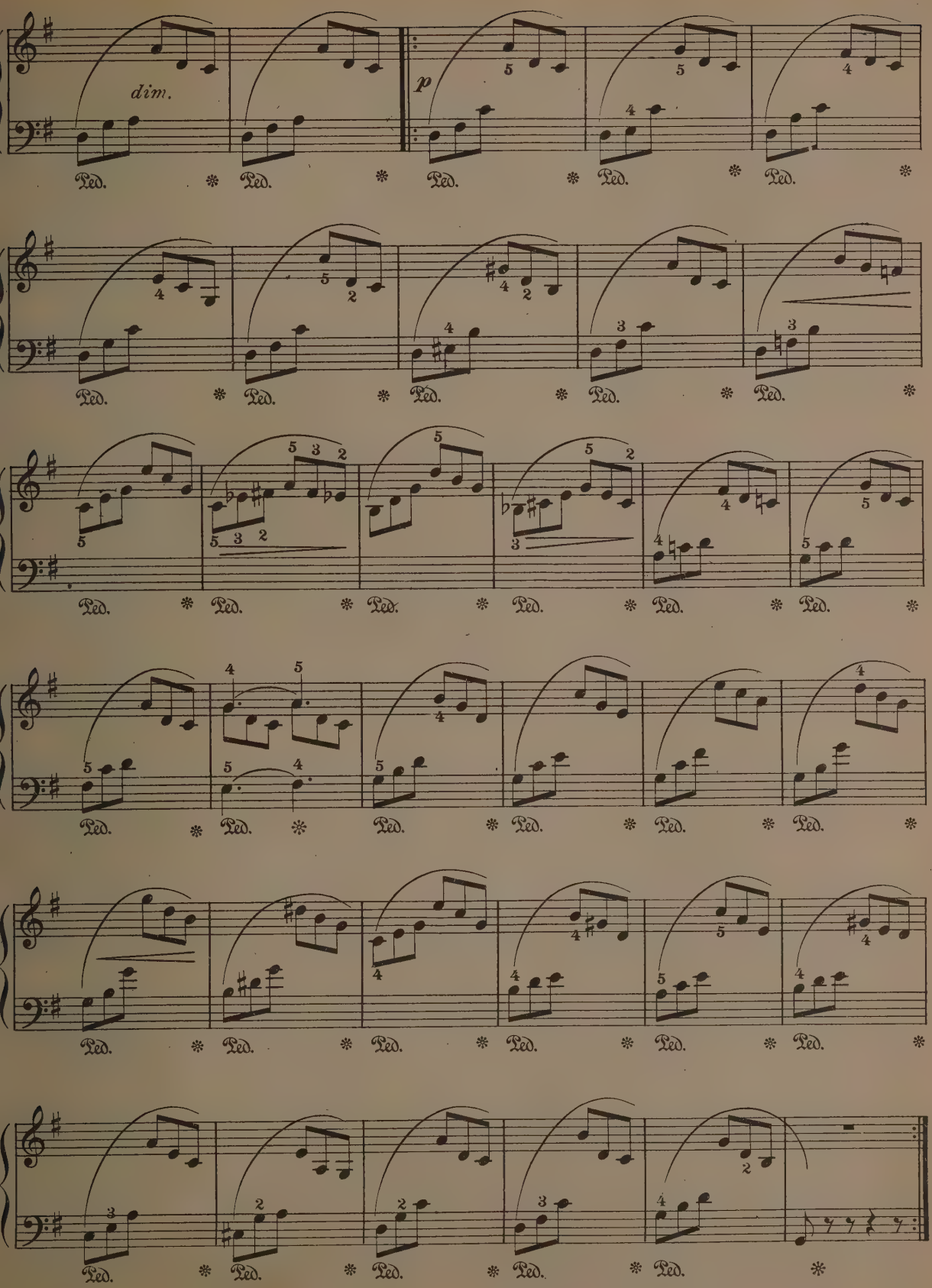
Later transpose to D, E, A, B, C♯, E♭

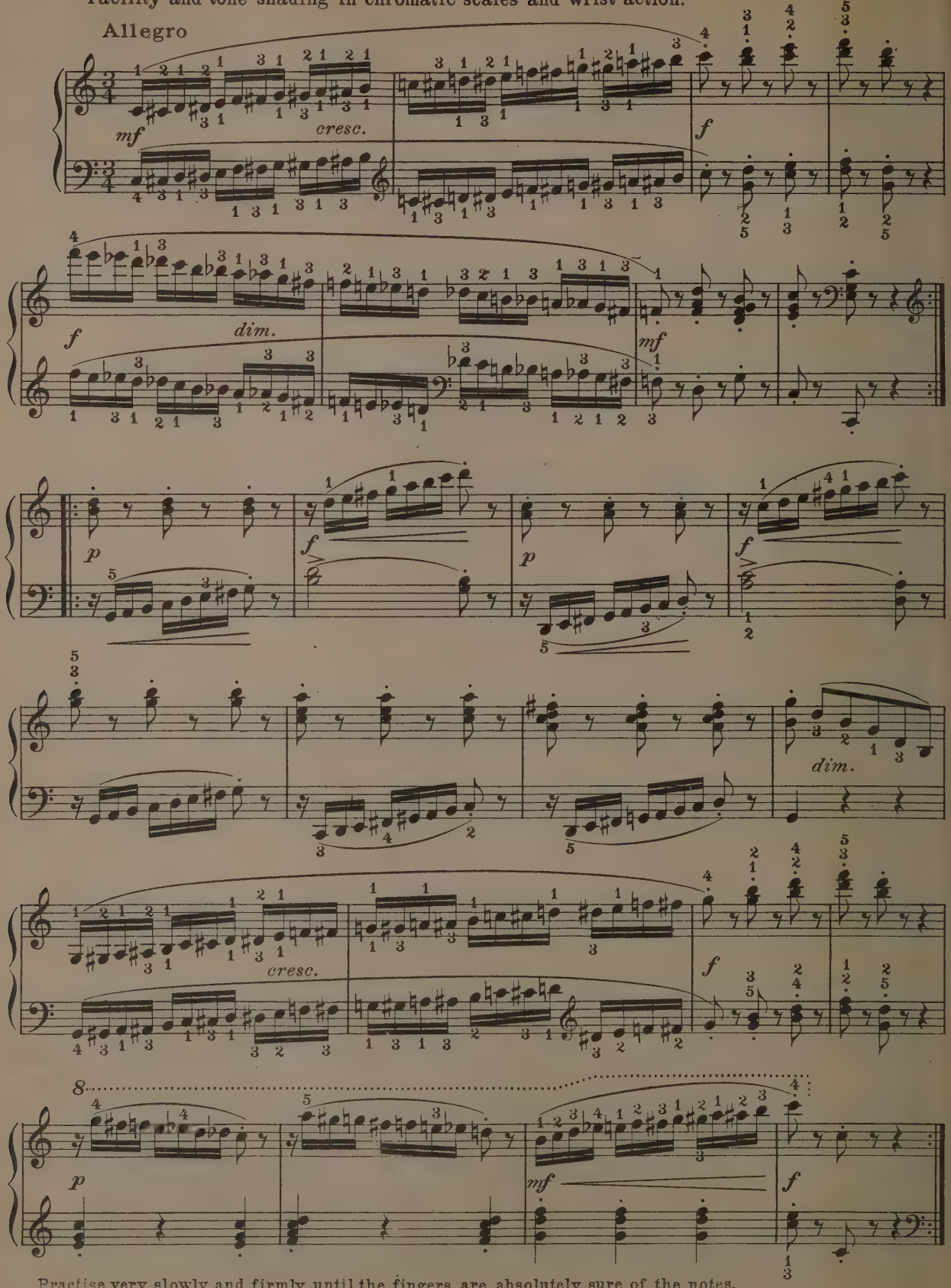
Allegro moderato



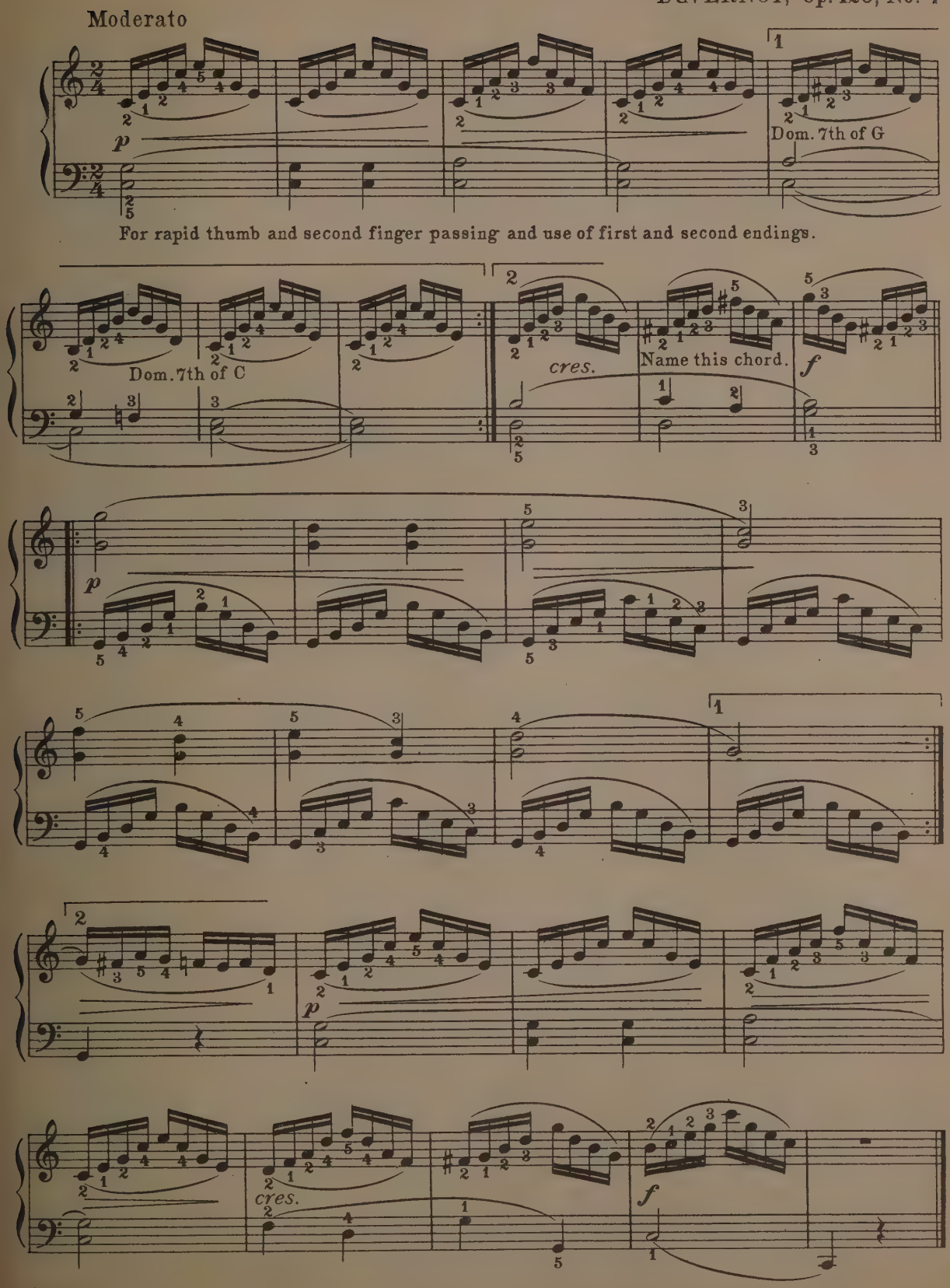
For dexterity and smoothness in arpeggio figures for alternating hands.



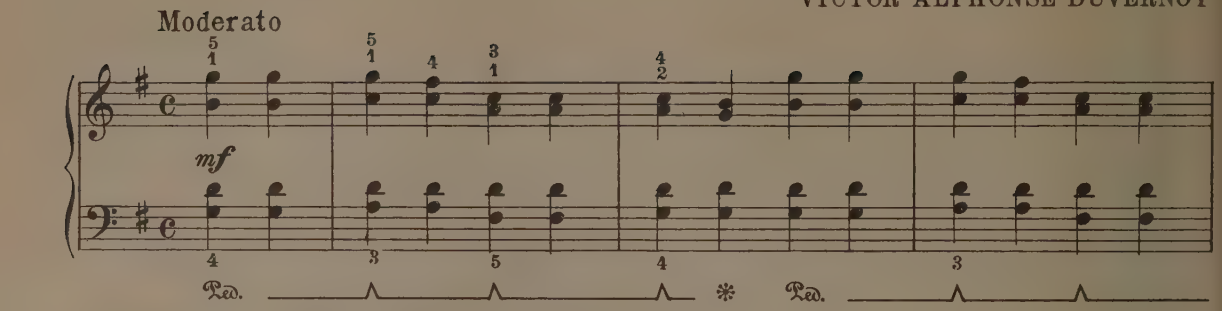

dim.
p
Ped.



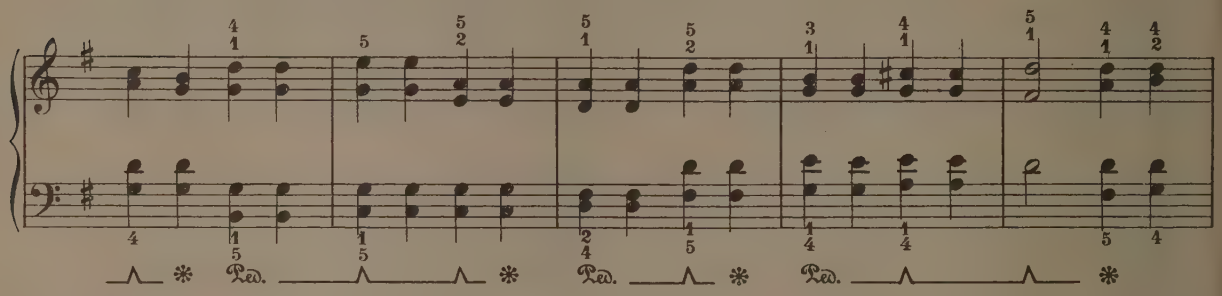
Practise very slowly and firmly until the fingers are absolutely sure of the notes.

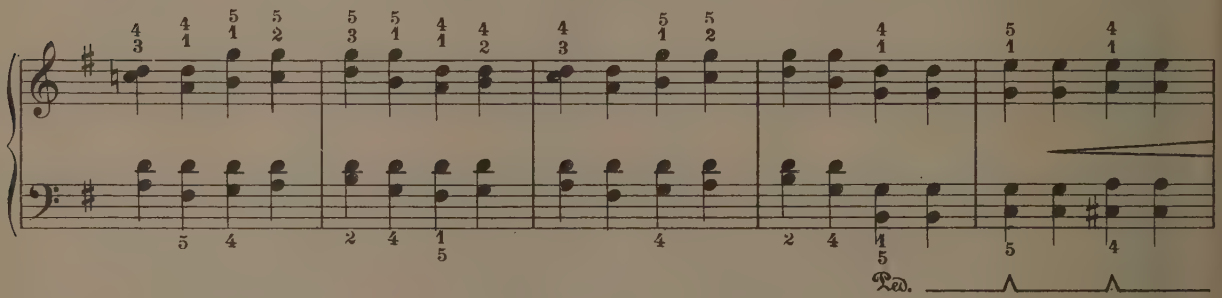

Moderato
p
Dom. 7th of G
For rapid thumb and second finger passing and use of first and second endings.
Dom. 7th of C
cres.
Name this chord.
f
p
p
cres.
f

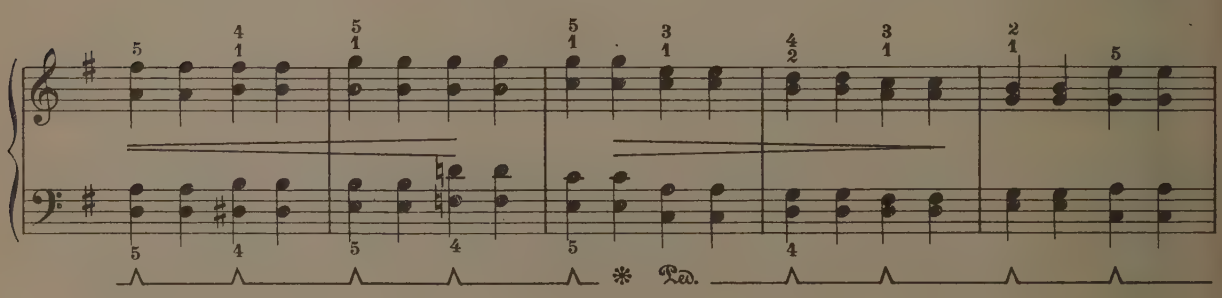
VICTOR ALPHONSE DUVERNOY

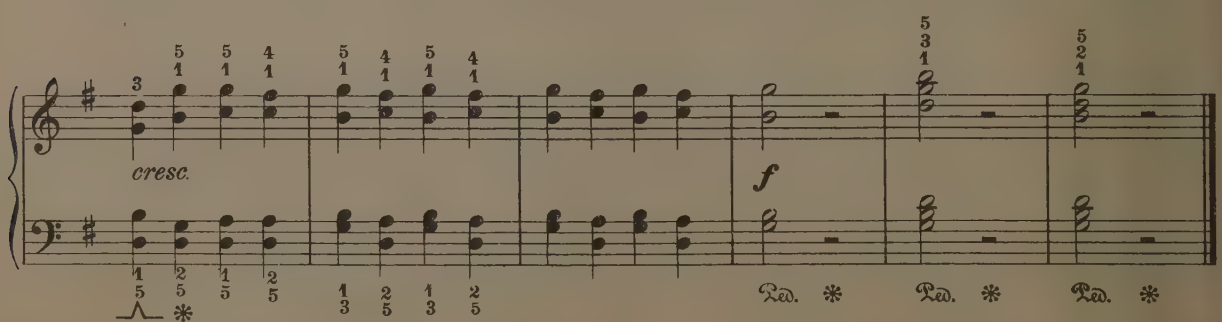


For double note playing and the use of the damper pedal.

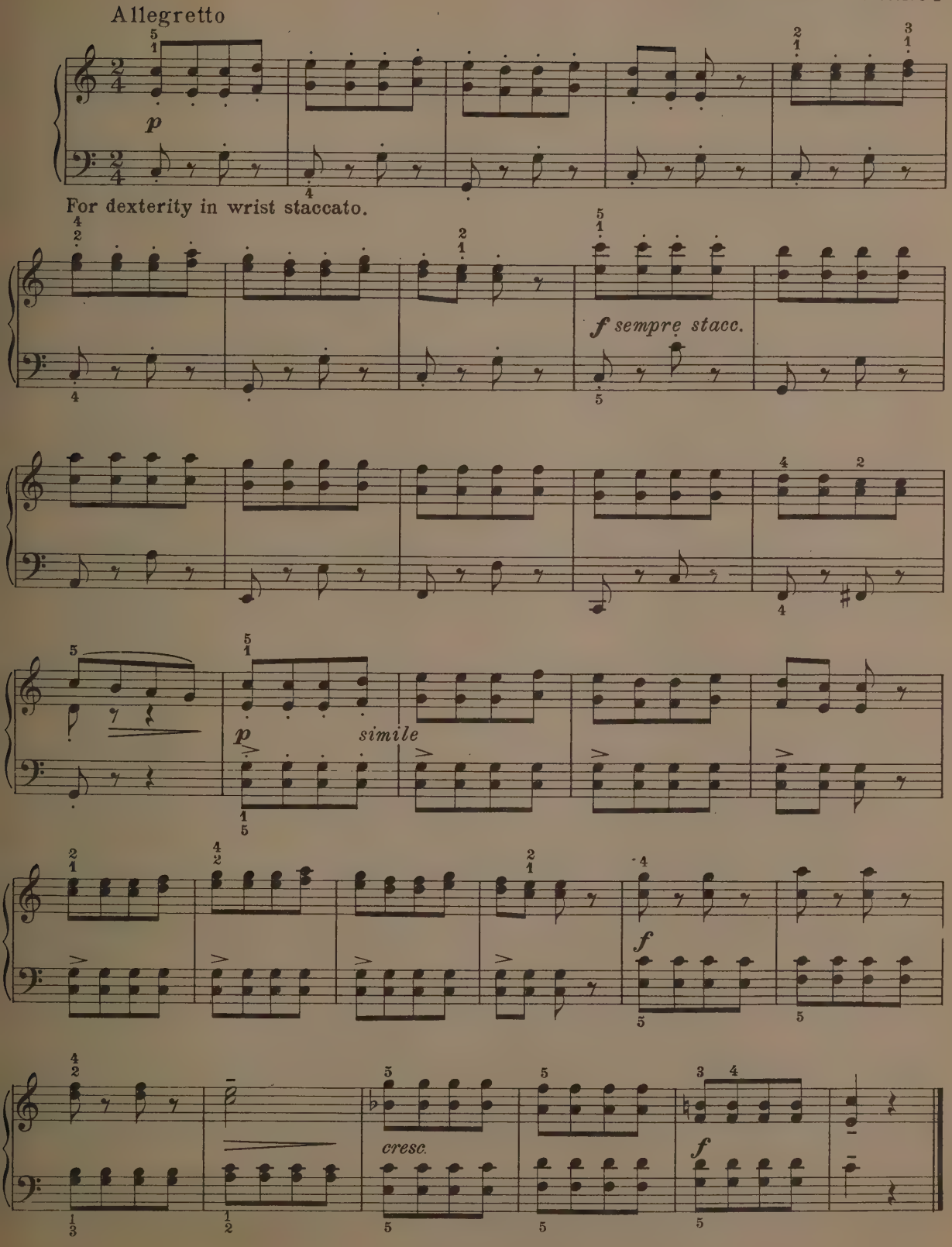






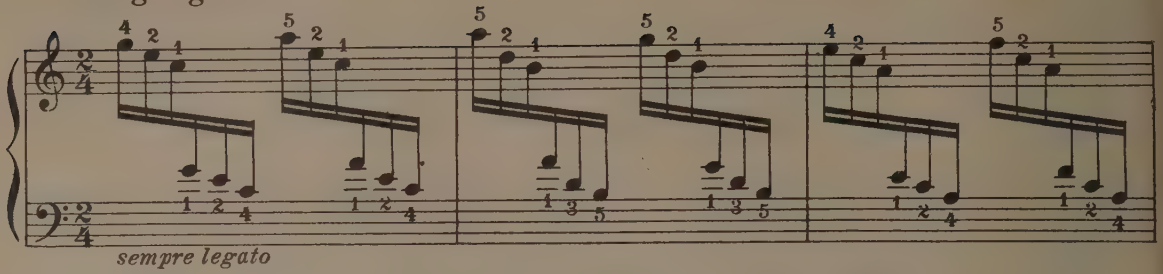


VICTOR ALPHONSE DUVERNOY

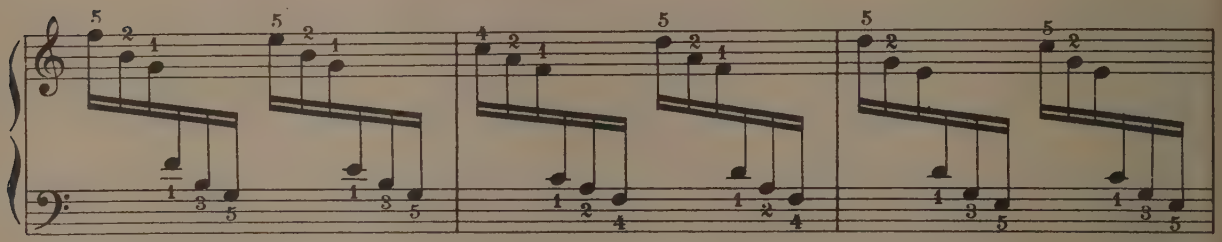


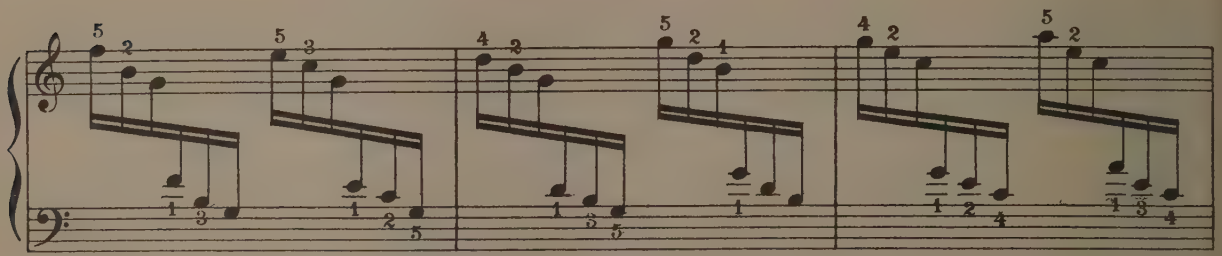
Allegro grazioso

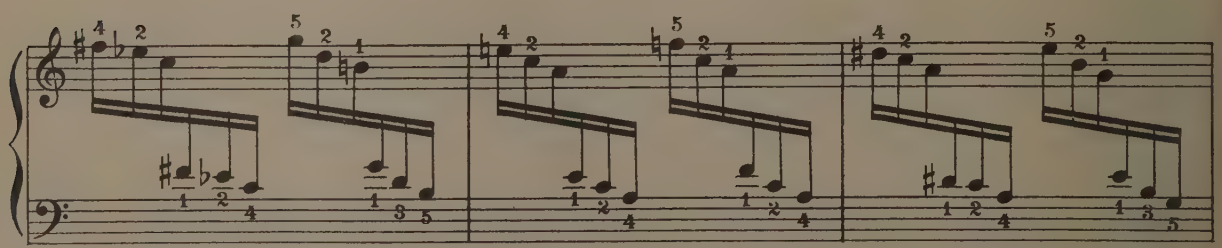
BERENS, Op. 79, No. 16

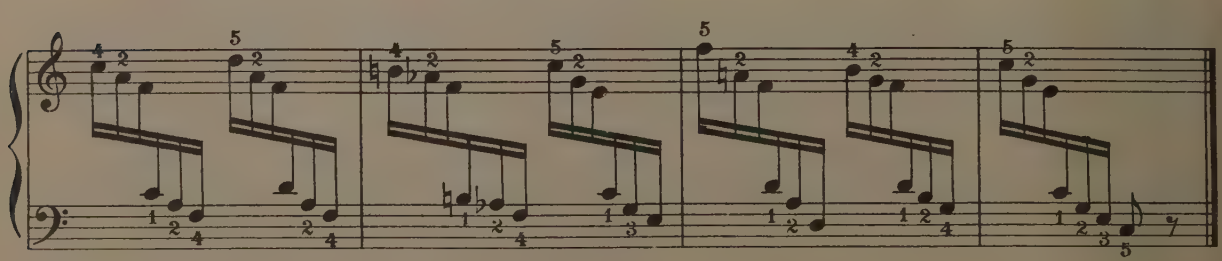


Arpeggio figures in alternating hands. Play with rippling fluency and smoothness.



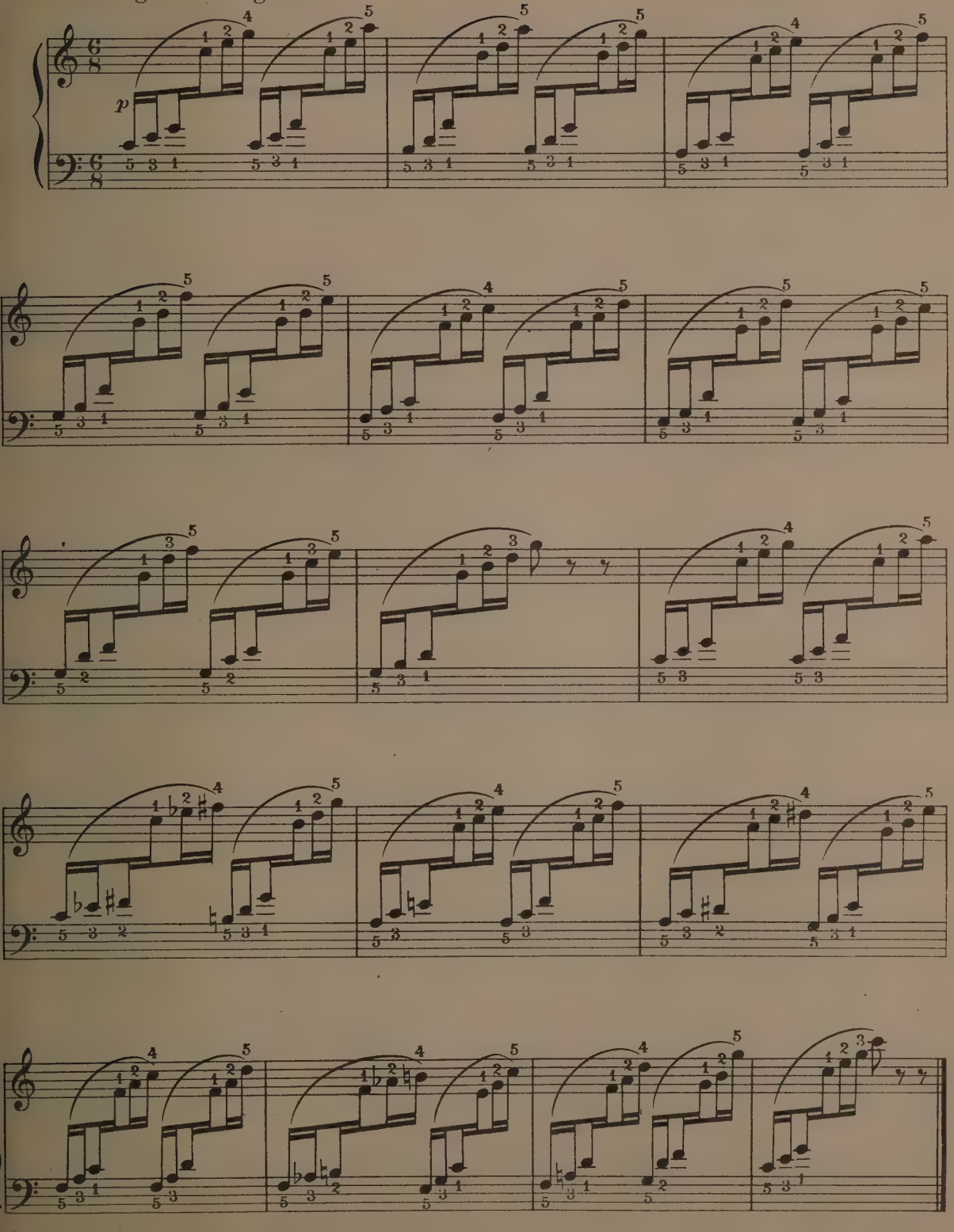


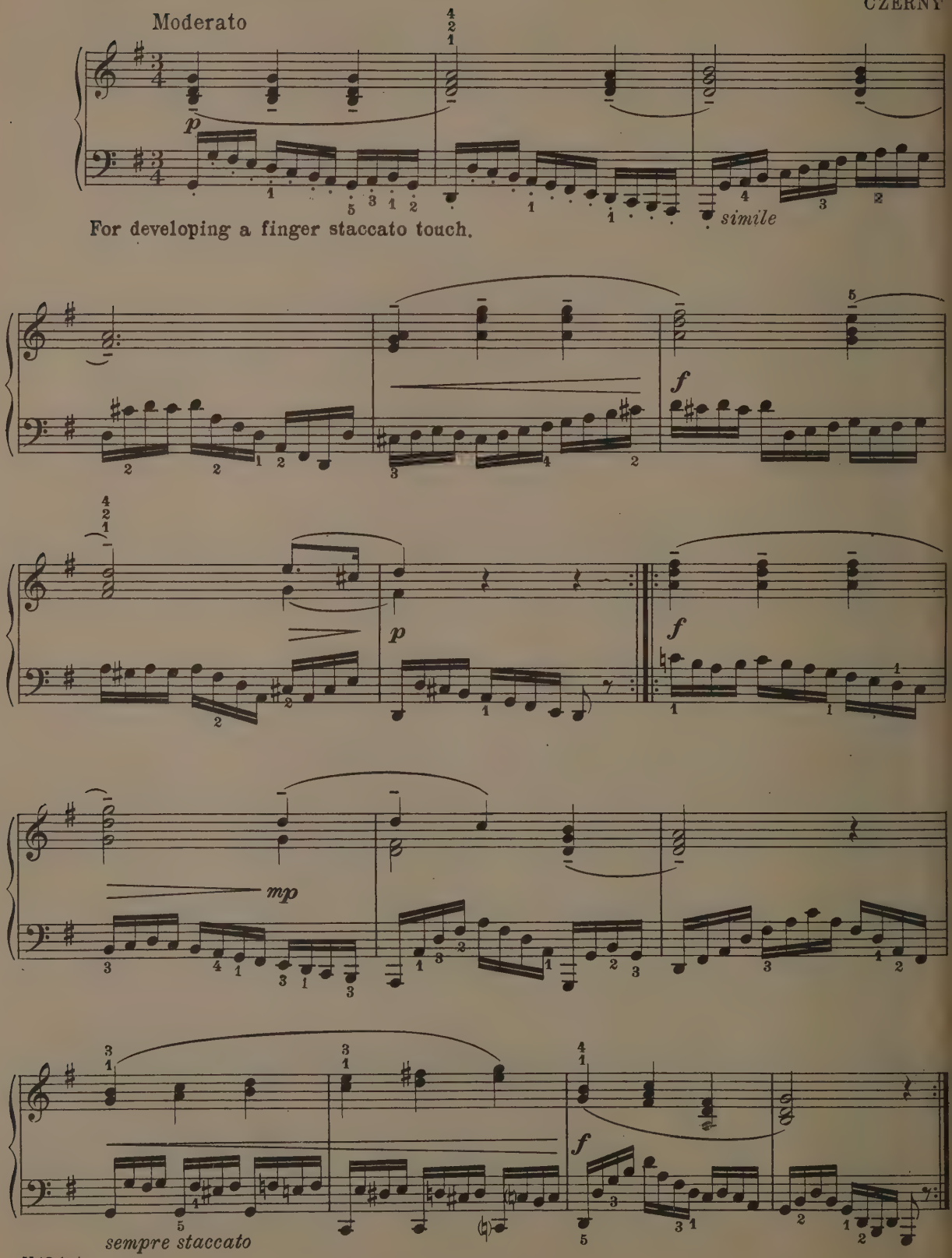




Allegretto con grazia

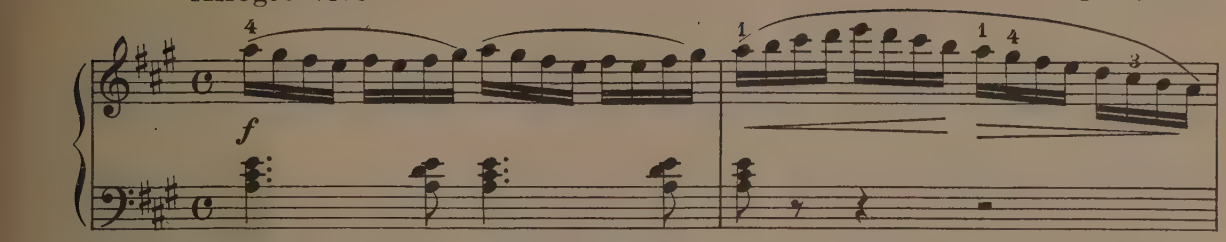
BERENS, Op. 79, No. 15



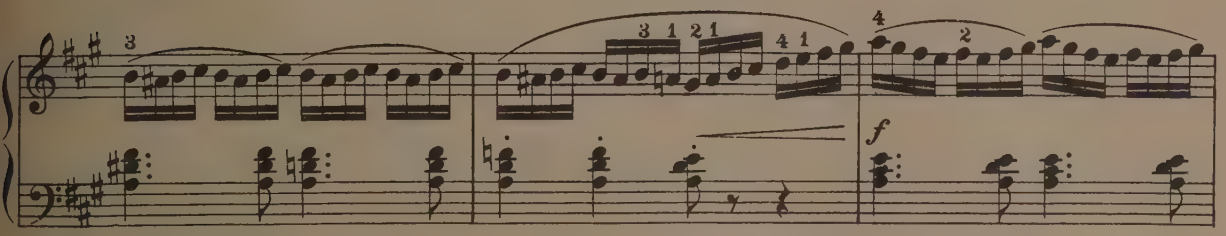

Moderato
p
simile
For developing a finger staccato touch.
f
p
f
mp
f
sempre staccato

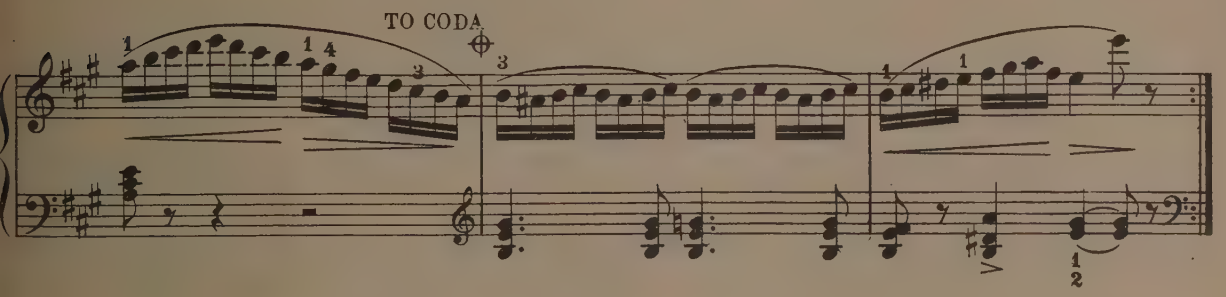
A. LOESCHHORN
Op. 65, No. 46

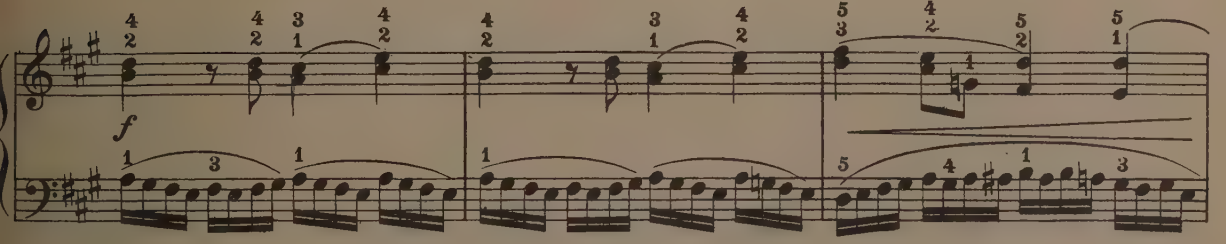
Allegro vivo

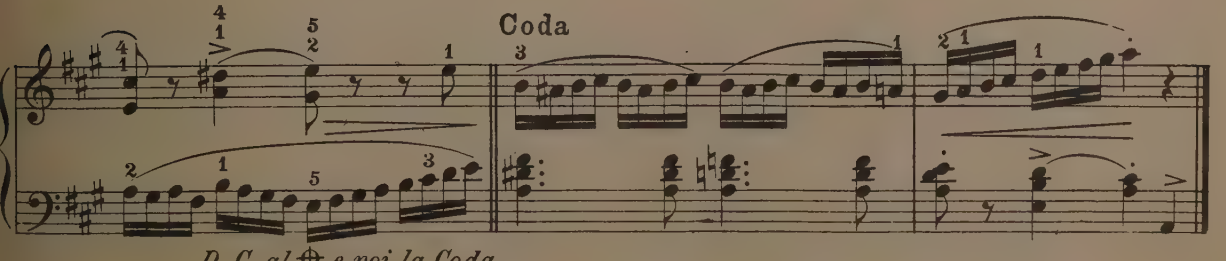


Rapid scale and four-finger passages, with triads.









D. C. al ⊕ e poi la Coda

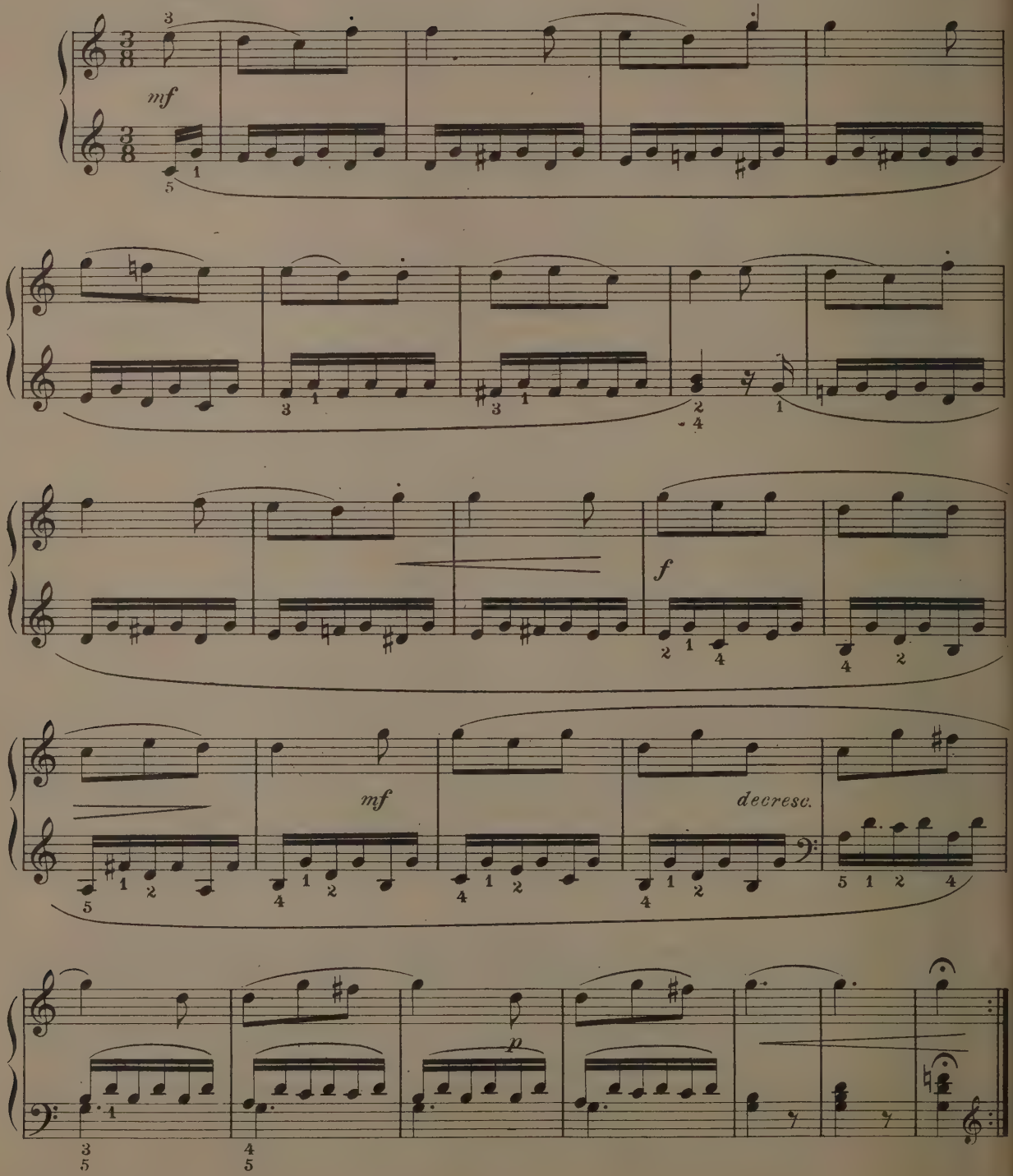
SECOND GRADE PIECES

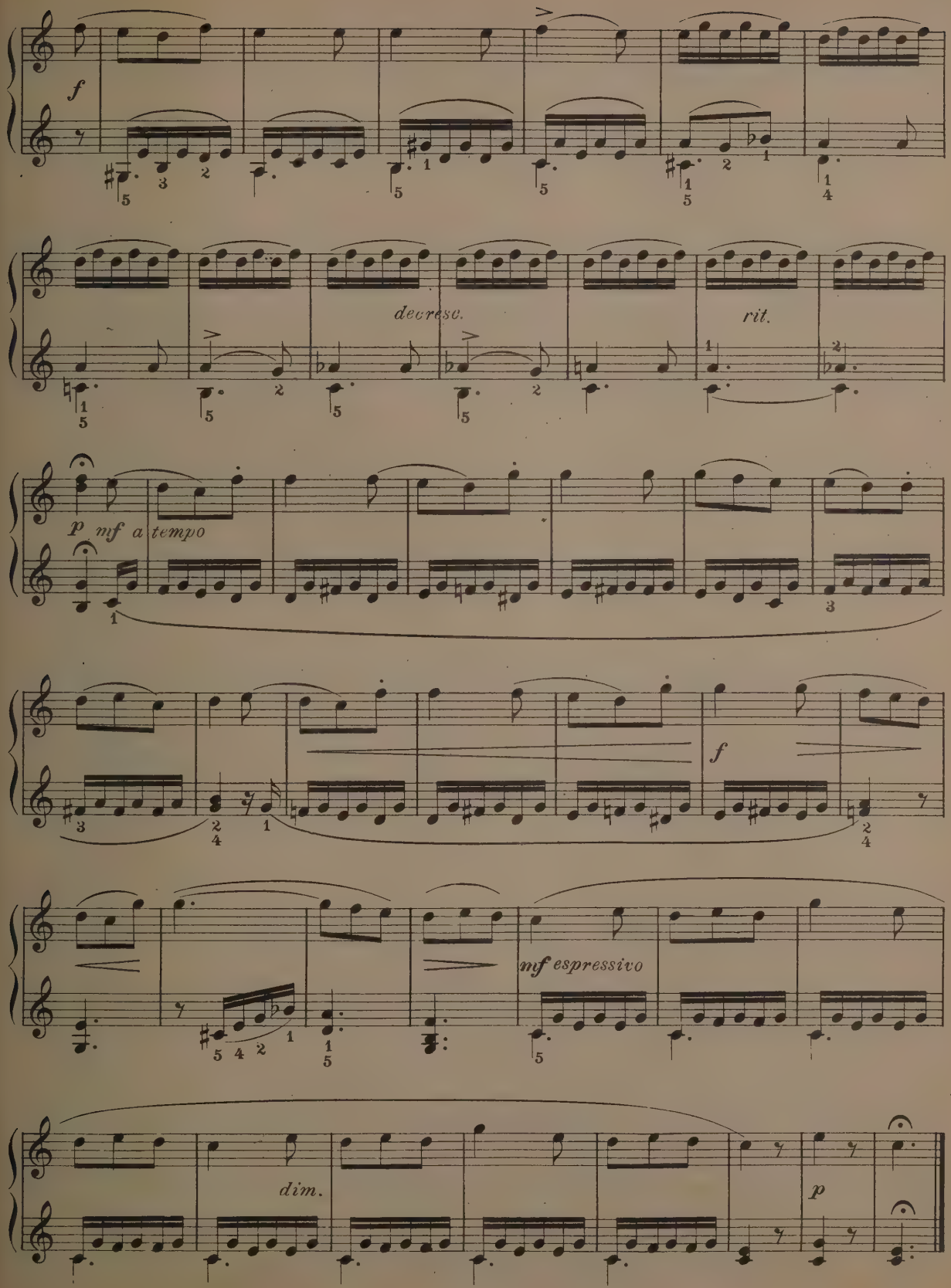
Sonatine

Edited by
CHARLES DENNÉE

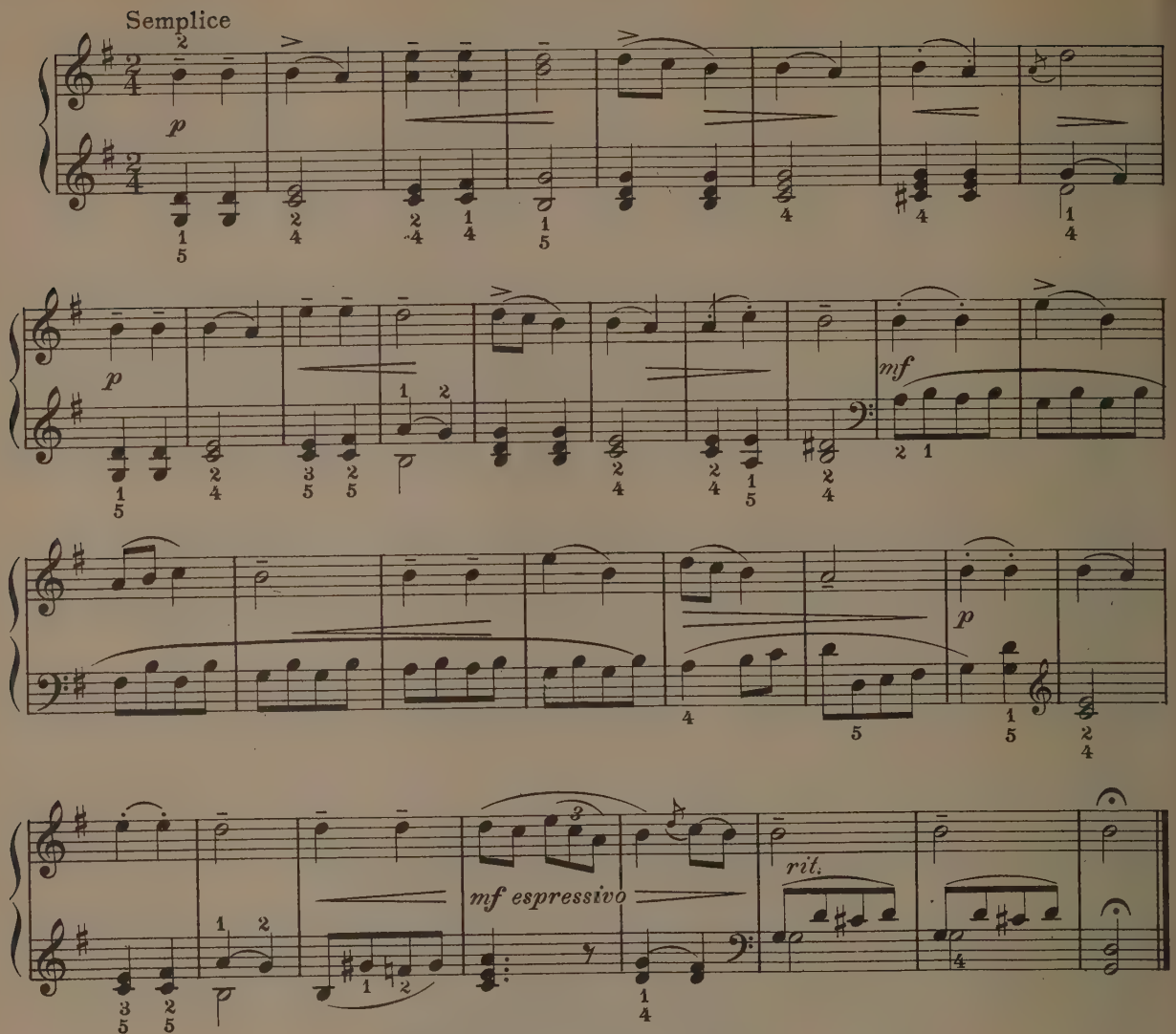
CARL REINECKE. Op. 127 A

Allegretto

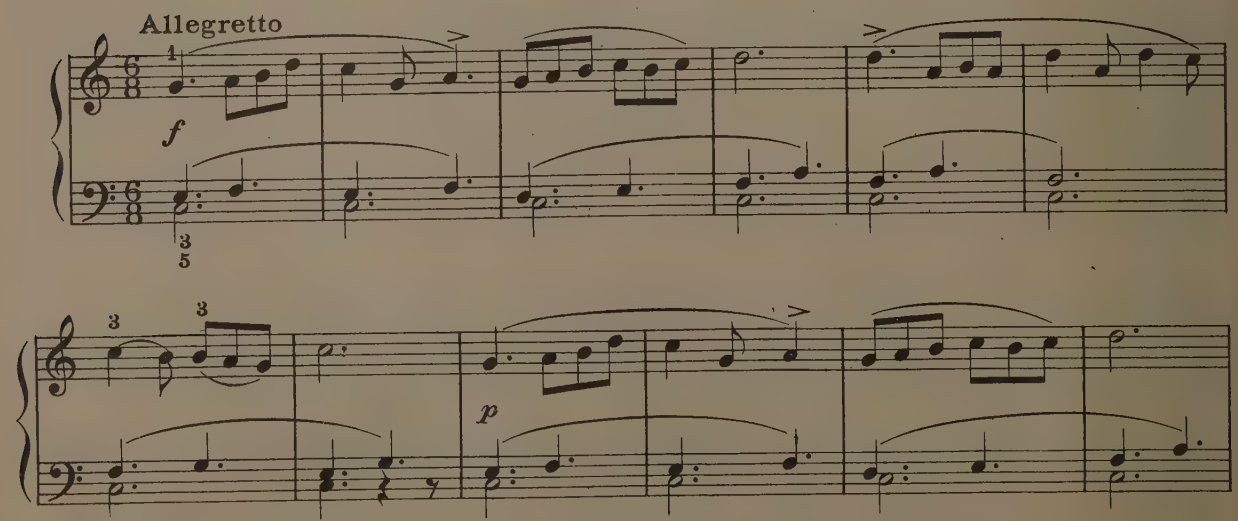


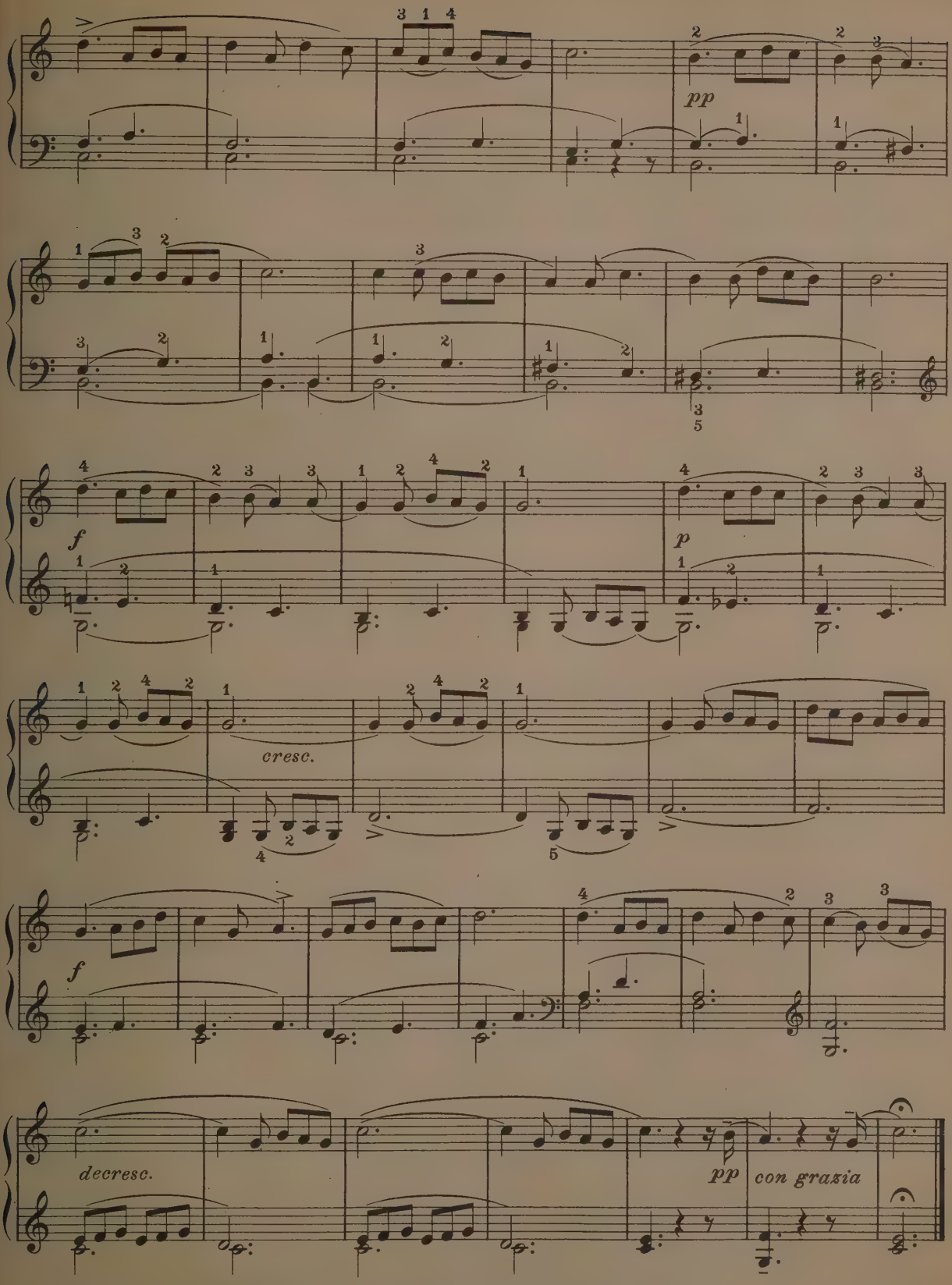

f
decresc.
rit.
p mf a tempo
f
mf espressivo
dim.
p

ANDANTINO



RONDO PASTORALE



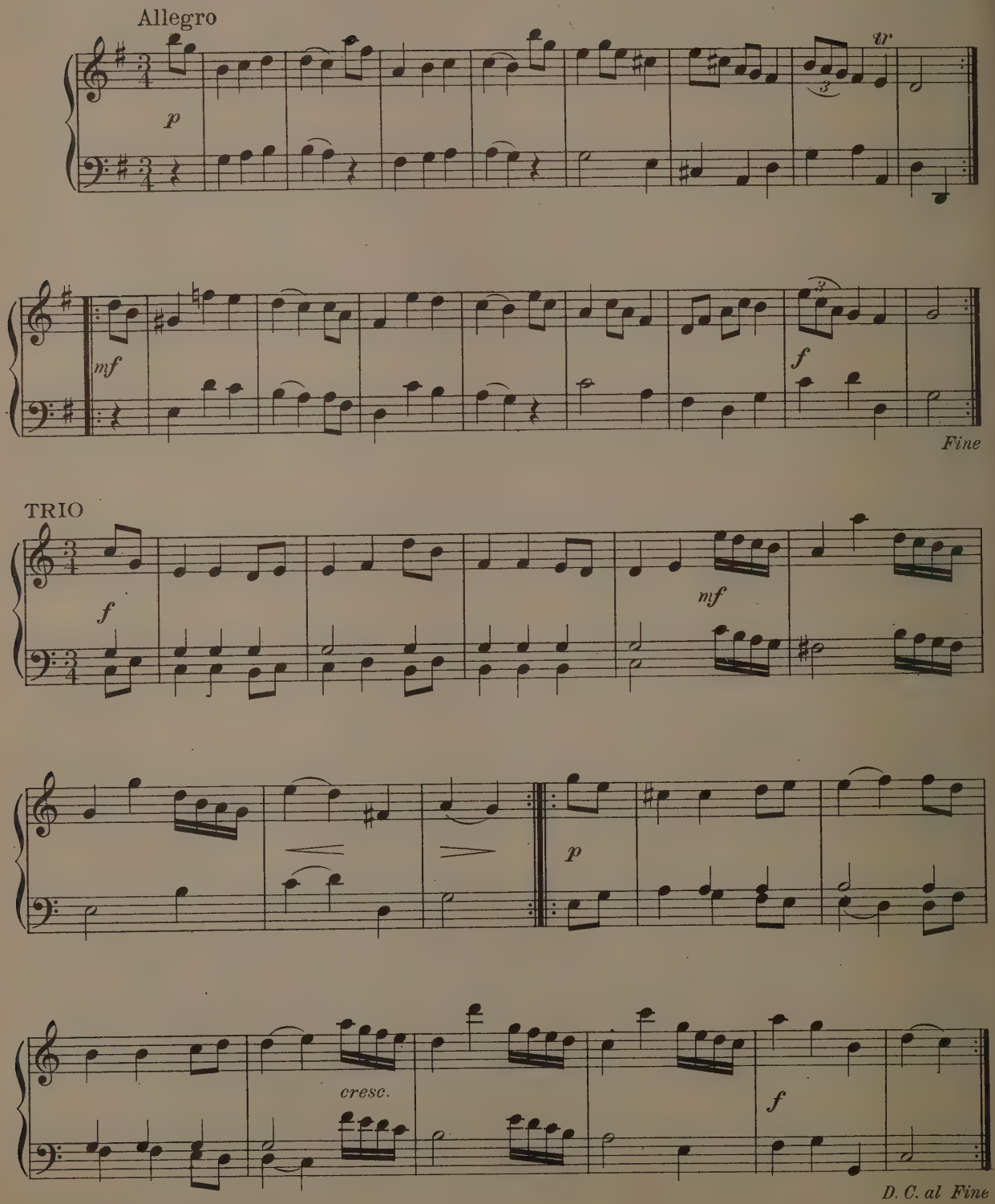


The fingering given is preferable to a strict adherance to the 5 key position.

MENUET AND TRIO

(Composed at 5 years of age)

W. A. MOZART

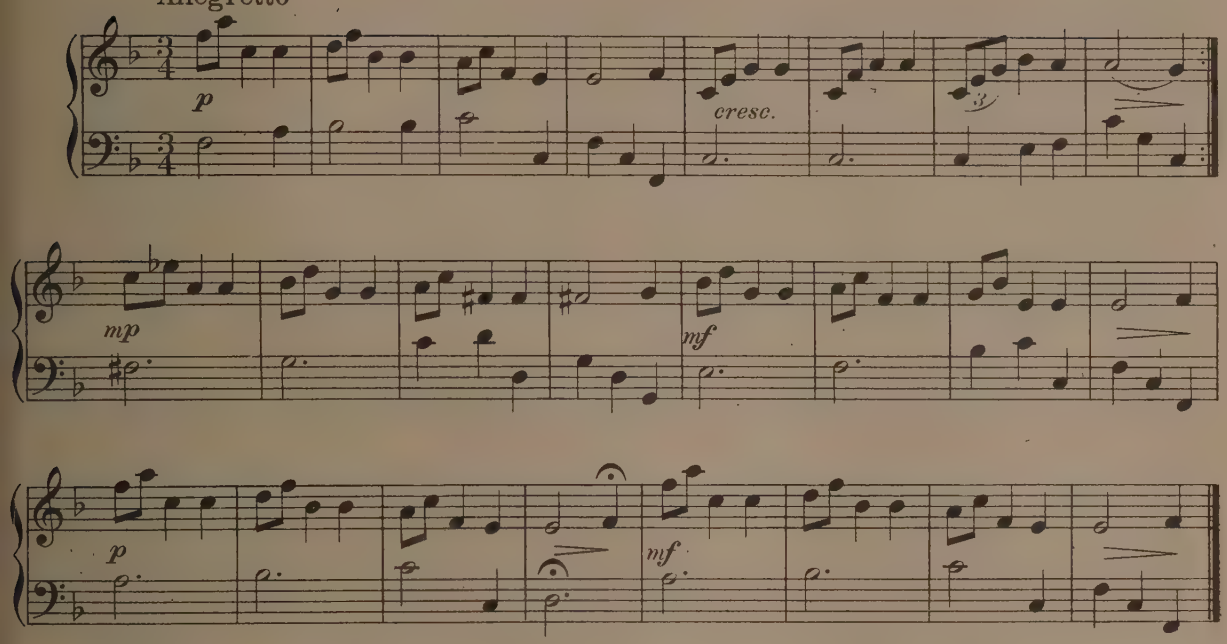


MINUET AND RONDO

(Composed by Mozart when 6 years old)

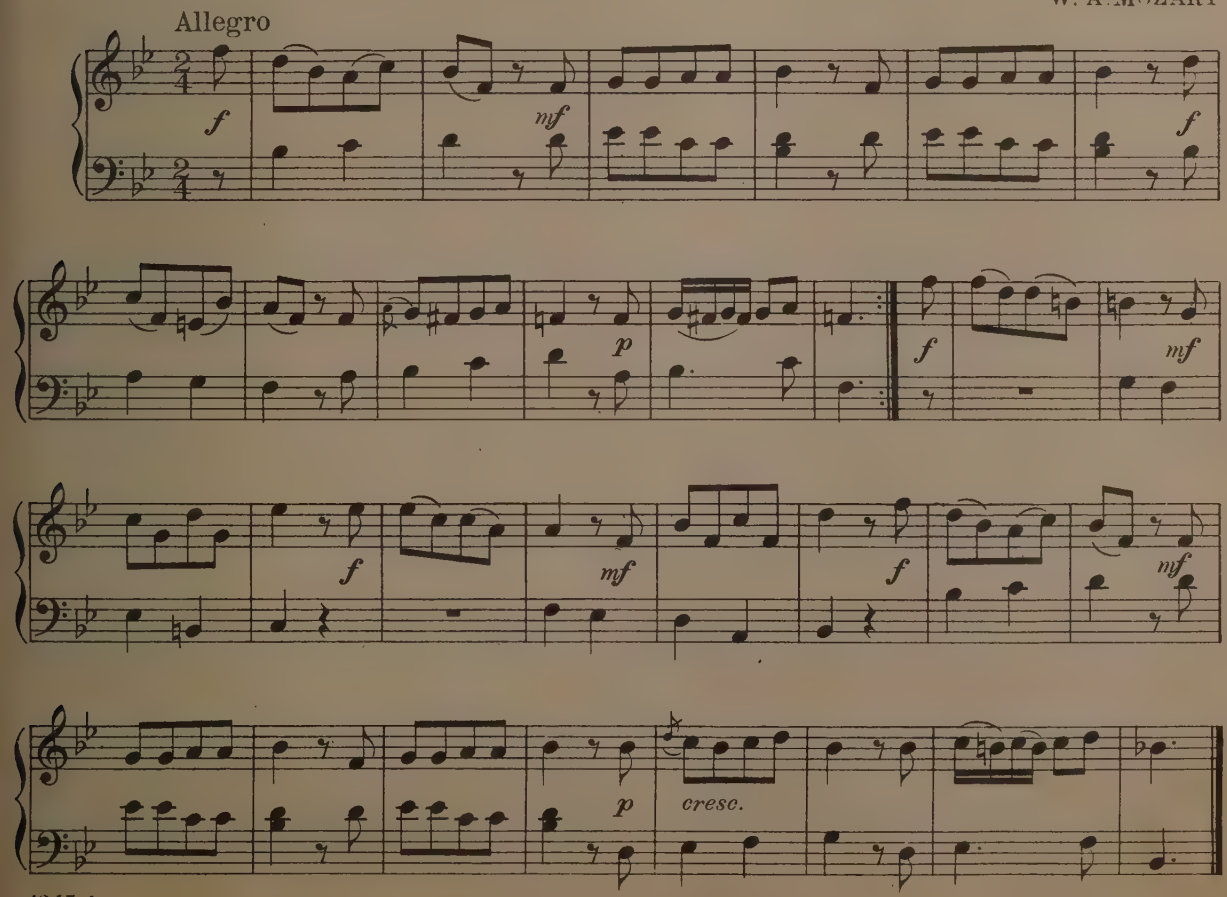
W. A. MOZART

Allegretto



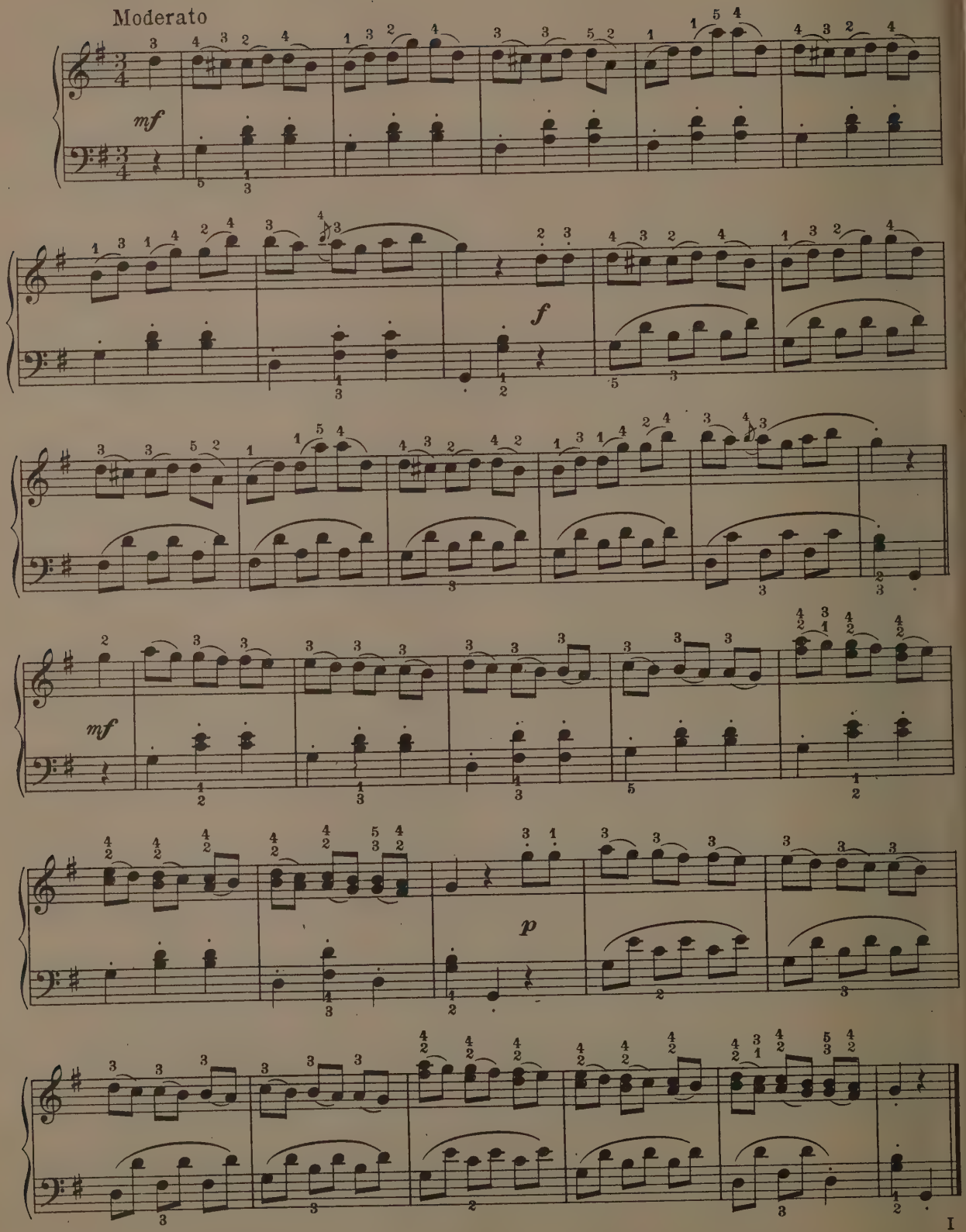
W. A. MOZART

Allegro



WALTZ

SCHUBERT

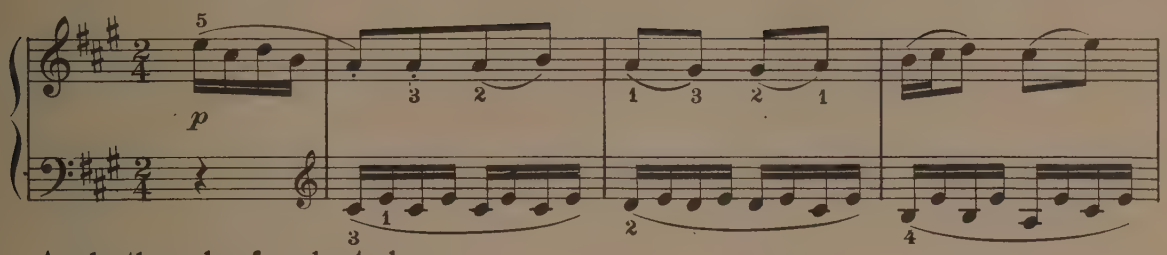


DANCING UNDER THE LINDEN-TREE

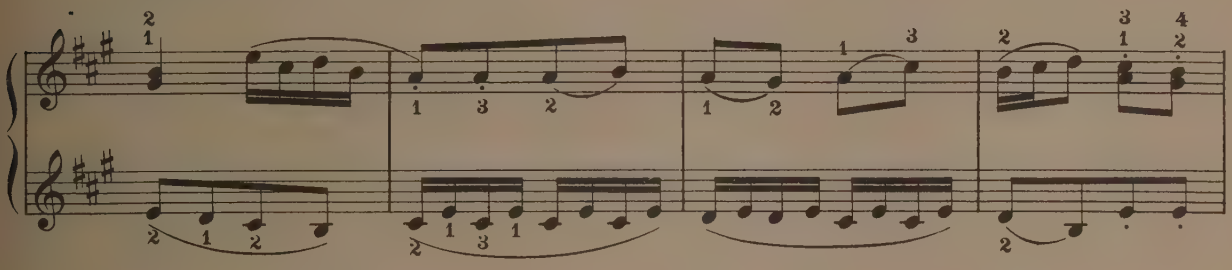
Edited by
Charles Dennée

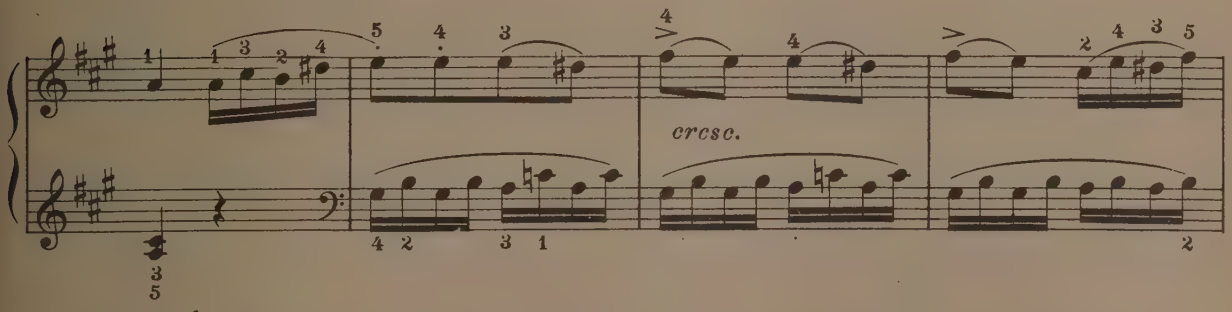
CARL REINECKE
Op. 107, No 10

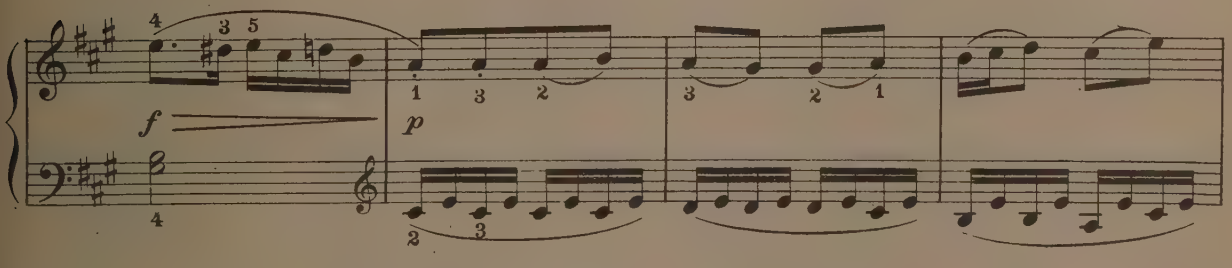
Andantino

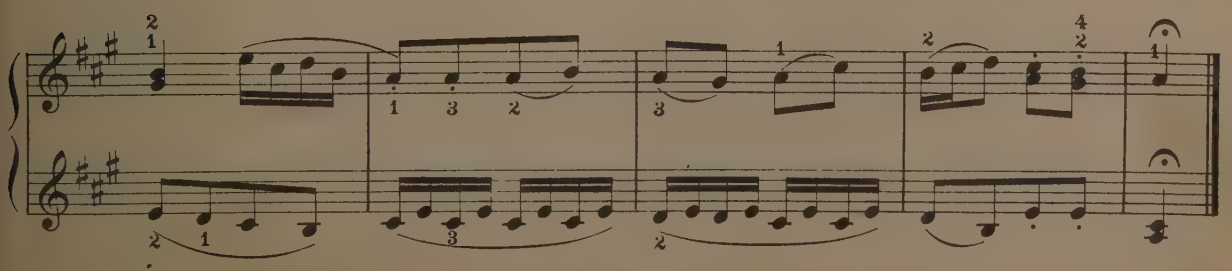


Apply the rules for short slurs.









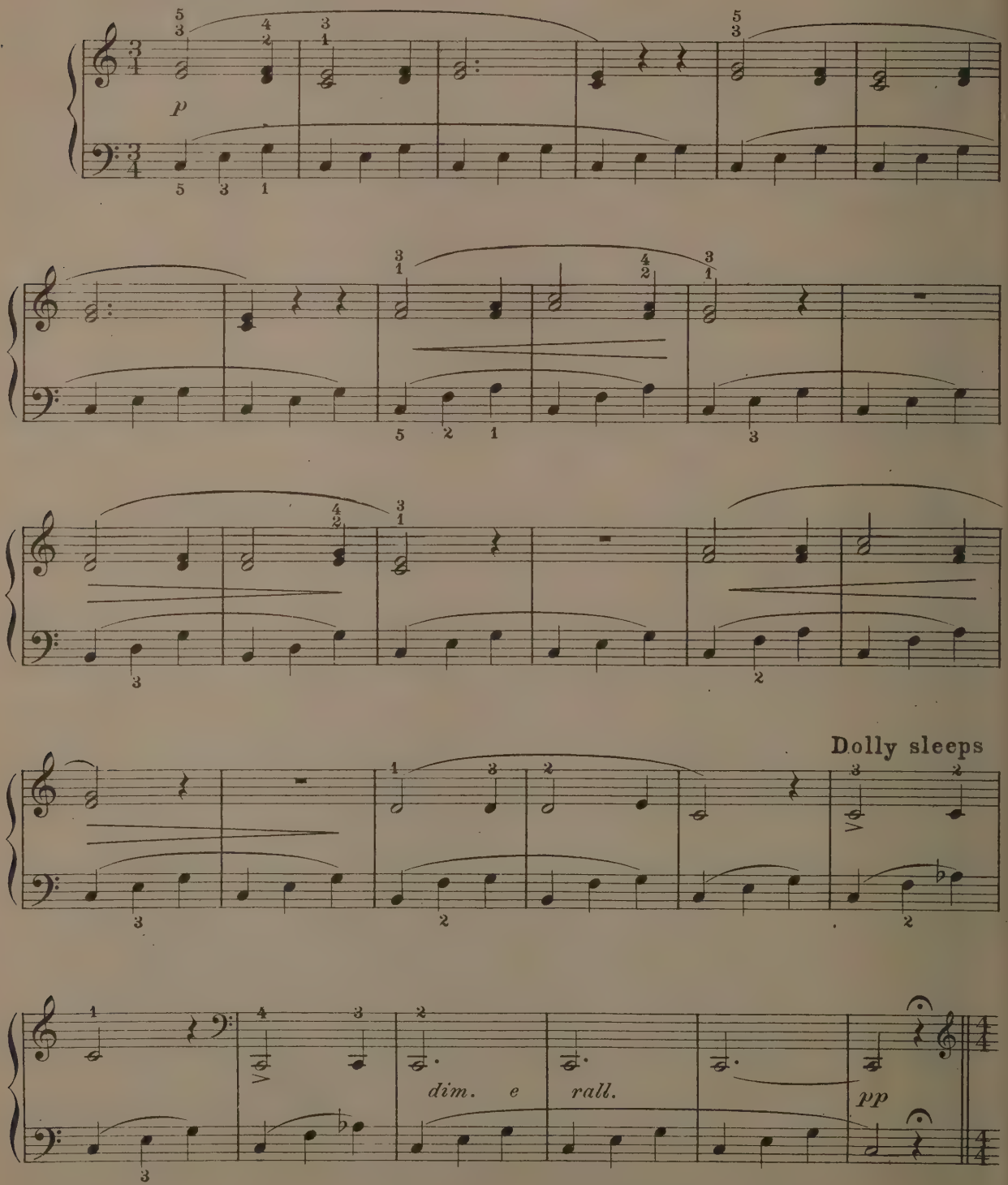
Dolly's Dreaming

Edited by
CHARLES DENNÉE

Cradle Song

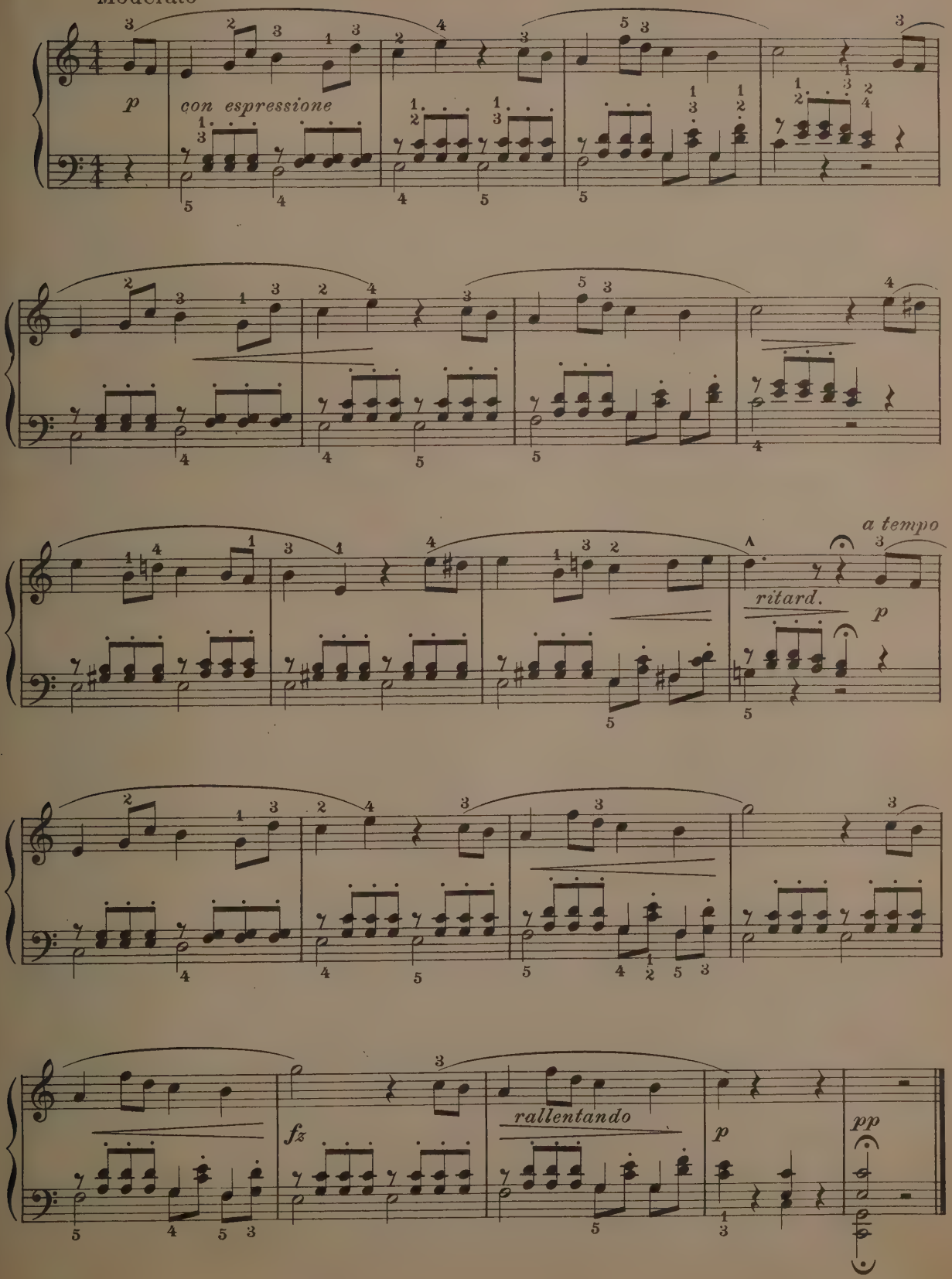
Andante con moto

THEODOR OESTEN
Op. 202, No 4



Dolly's Dream

Moderato

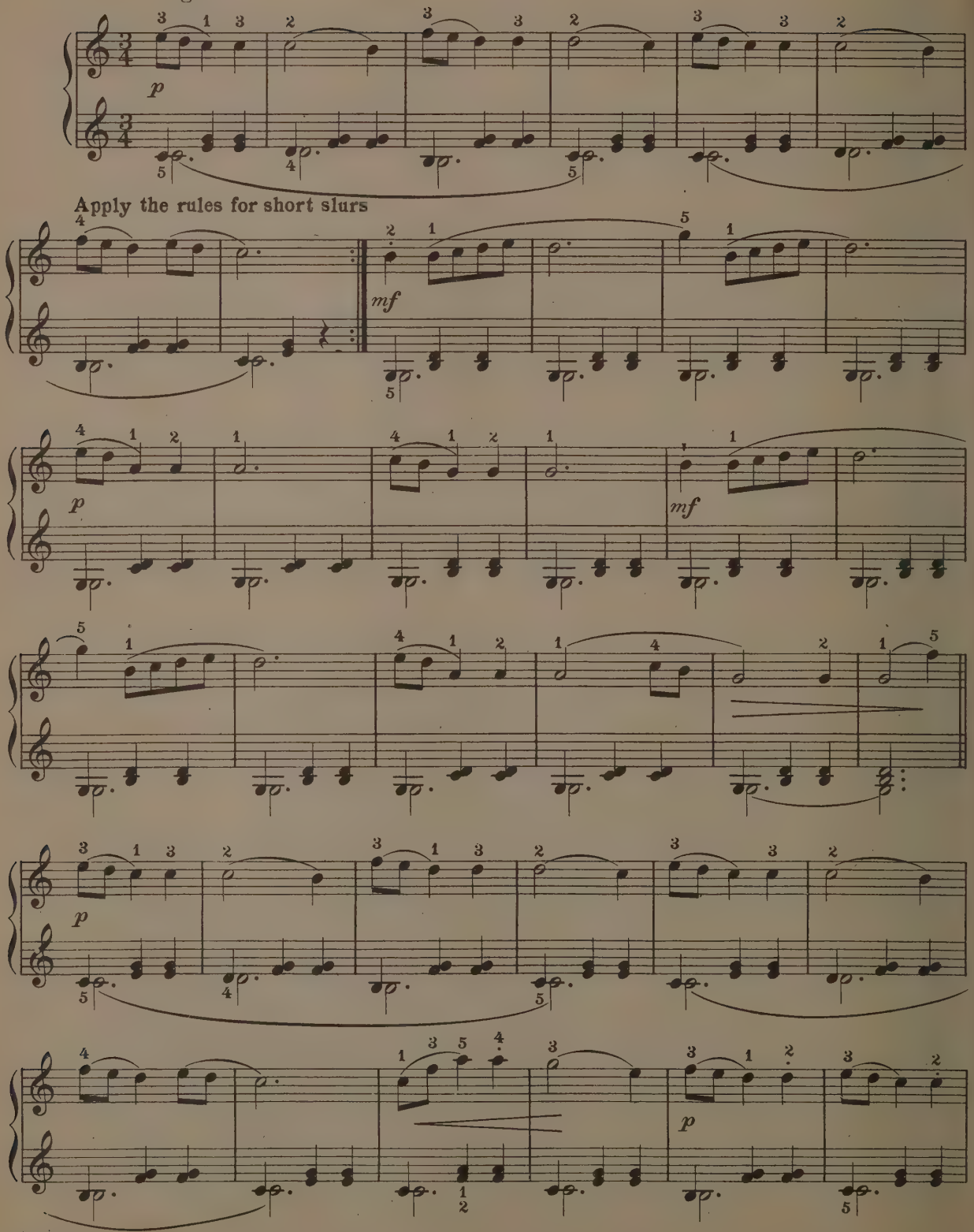


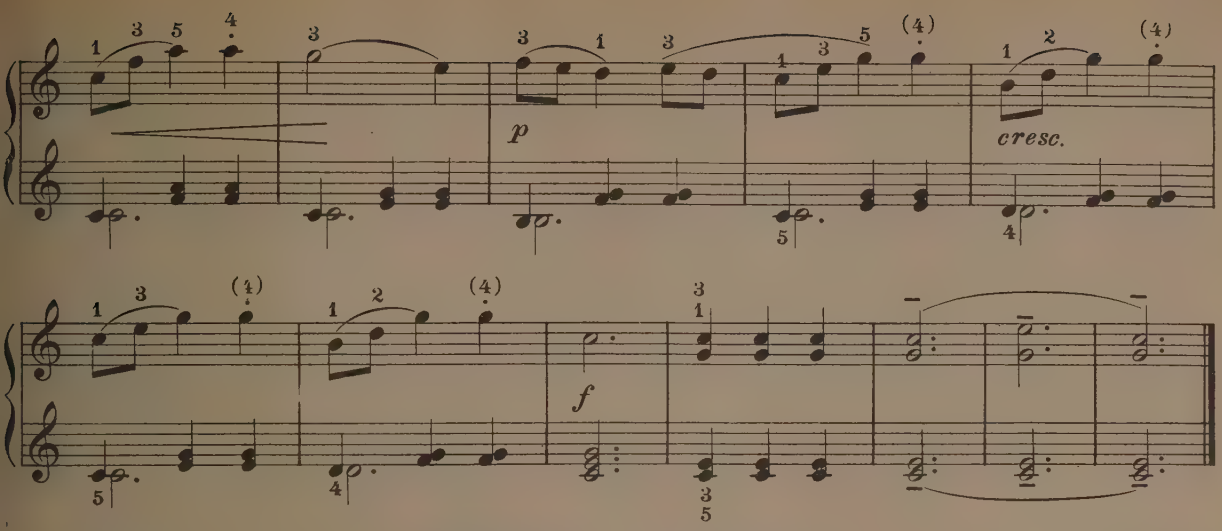
Edited by
Charles Dennée

ROSE MAZURKA

A. SCHMOLL
Op. 50

Allegretto

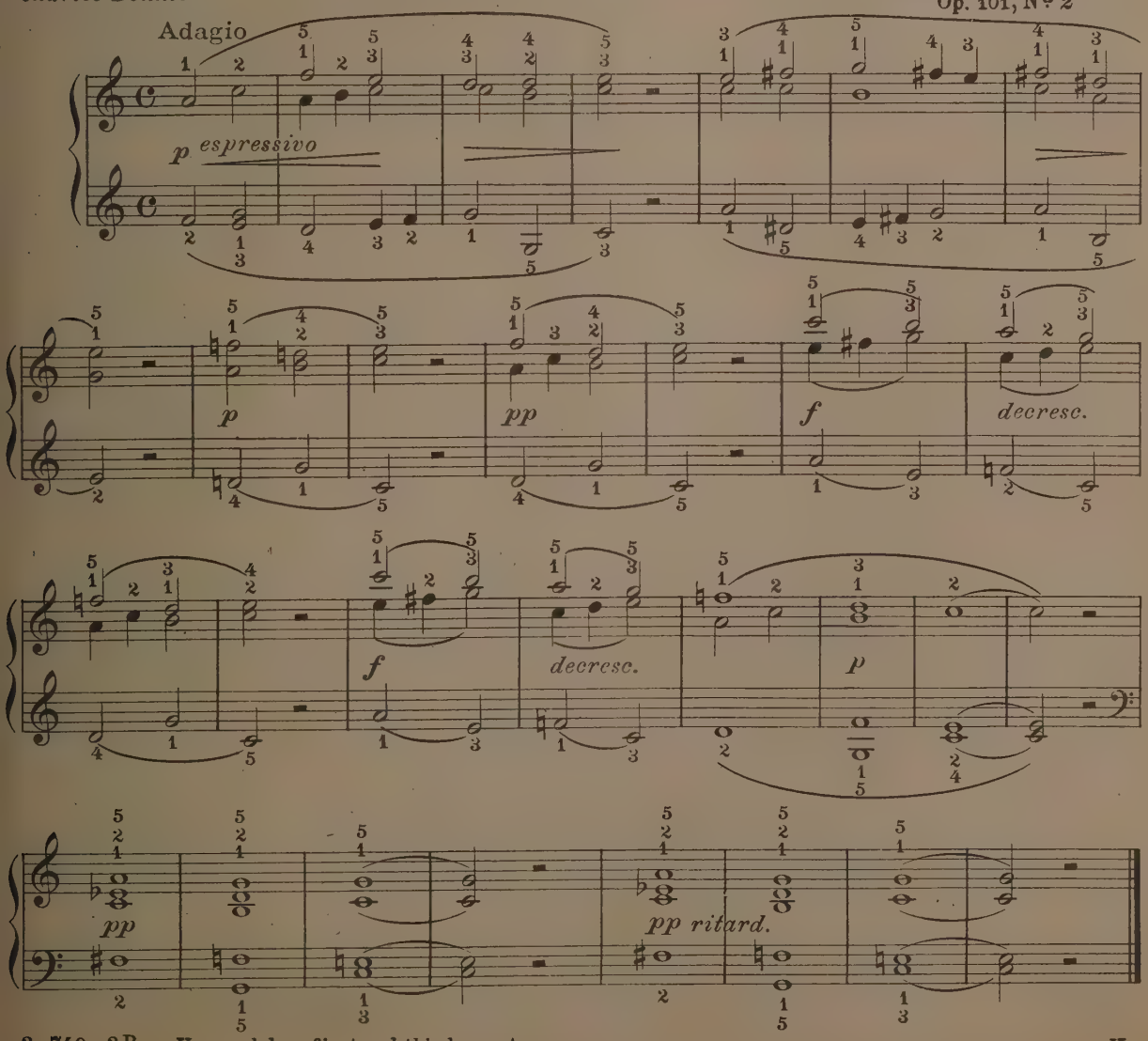




MORNING PRAYER

Edited by
Charles Dennée

CORNELIUS GURLITT
Op. 101, Nº 2



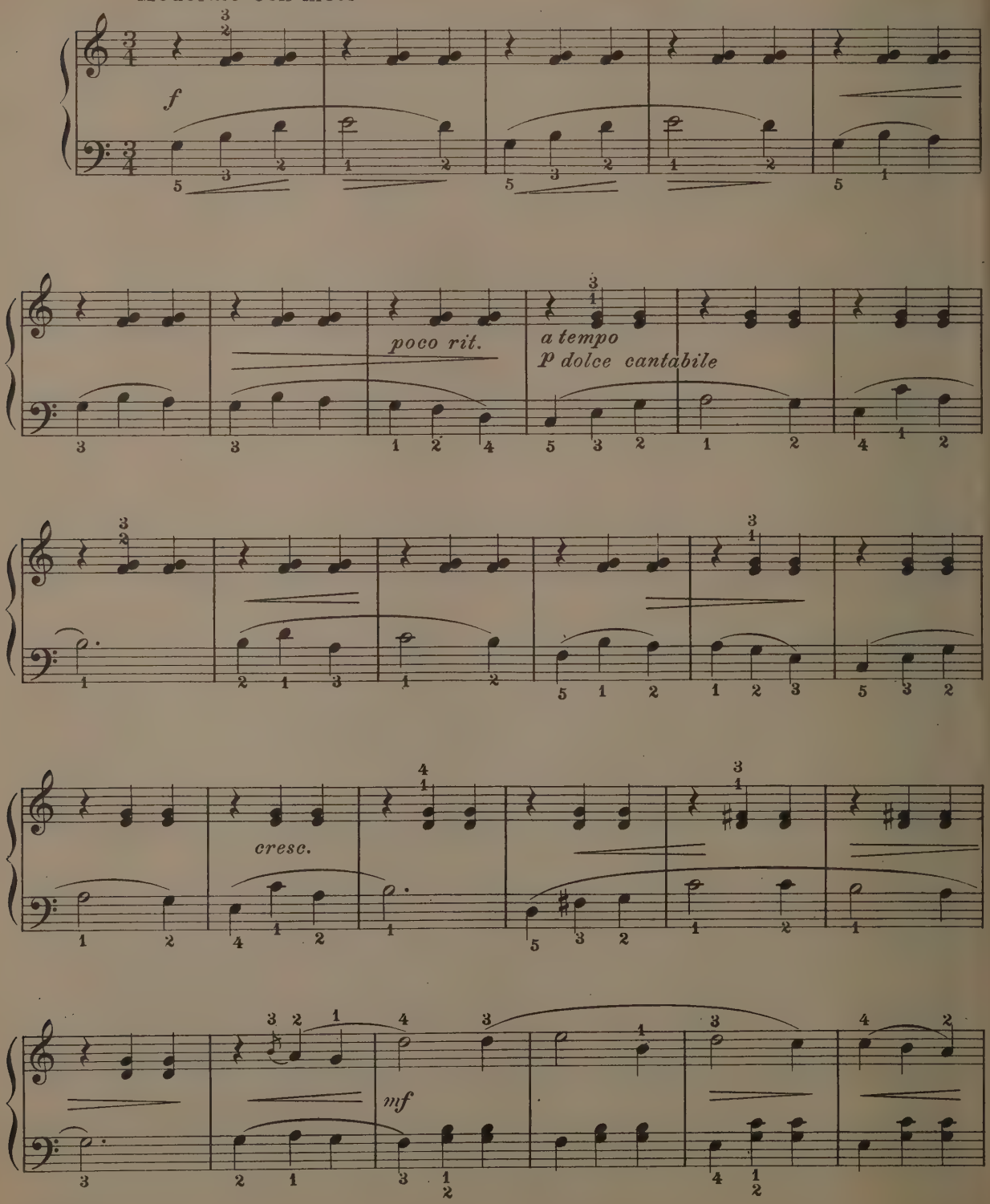
2-740-2B Use pedal on first and third counts

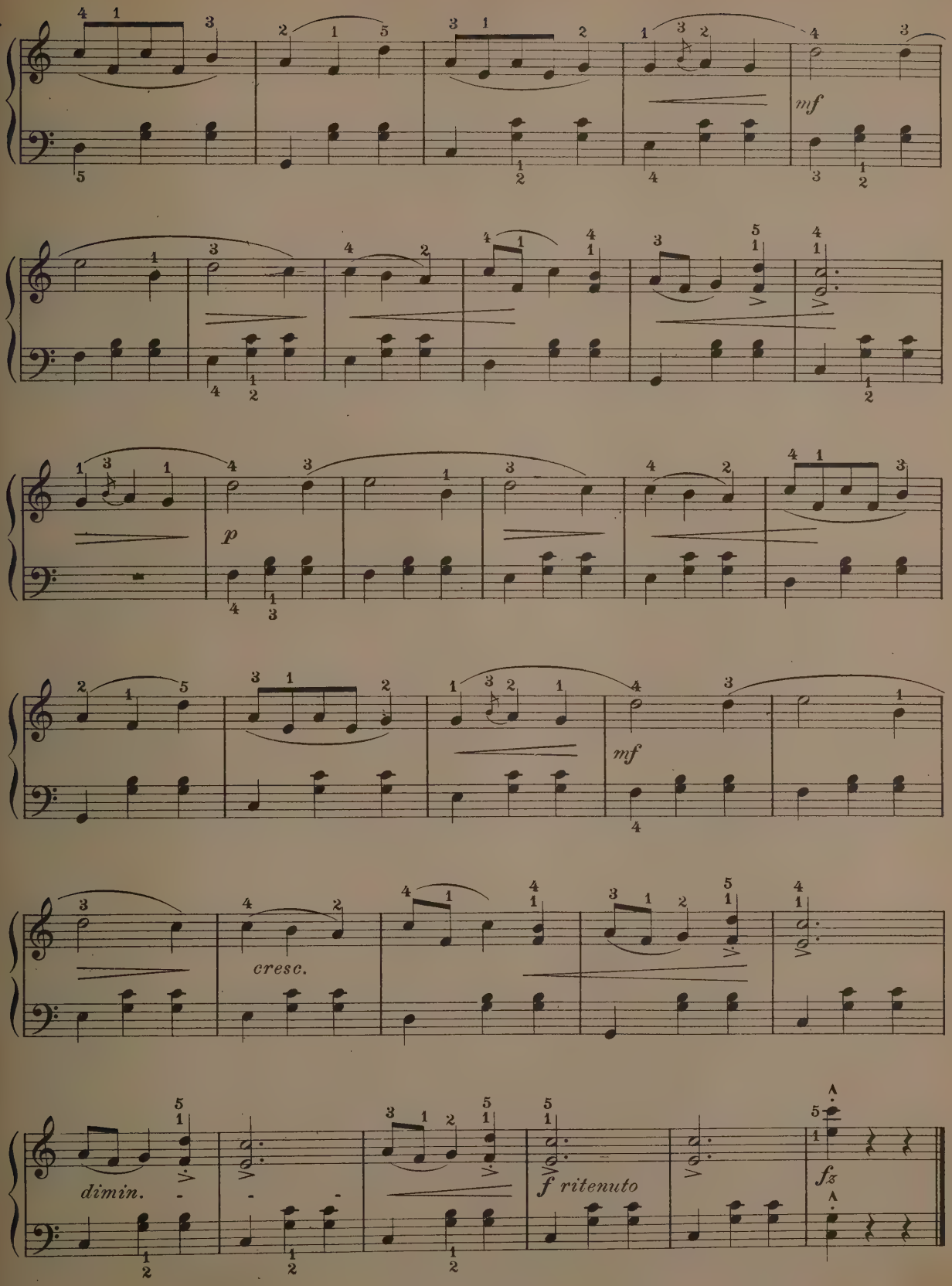
UNDER THE LINDENS

Edited by
Charles Dennée

PAUL BEAUMONT

Moderato con moto



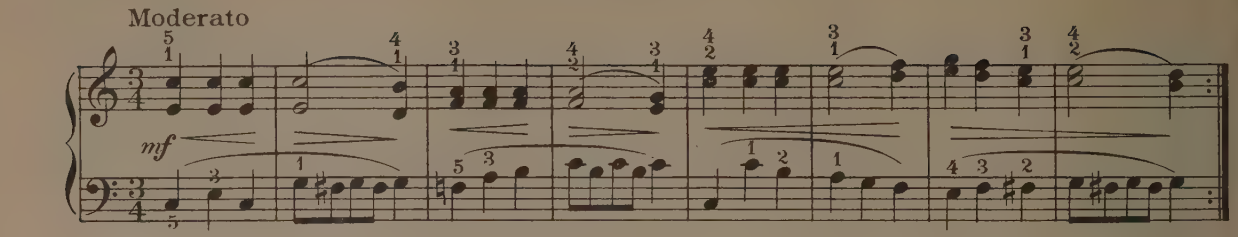

mf
p
mf
cresc.
dimin.
f ritenuto
fz

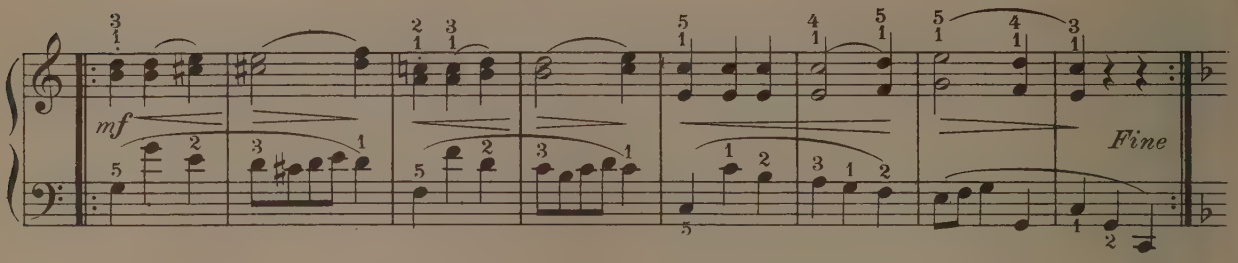
Edited by
CHARLES DENNÉE

Menuett

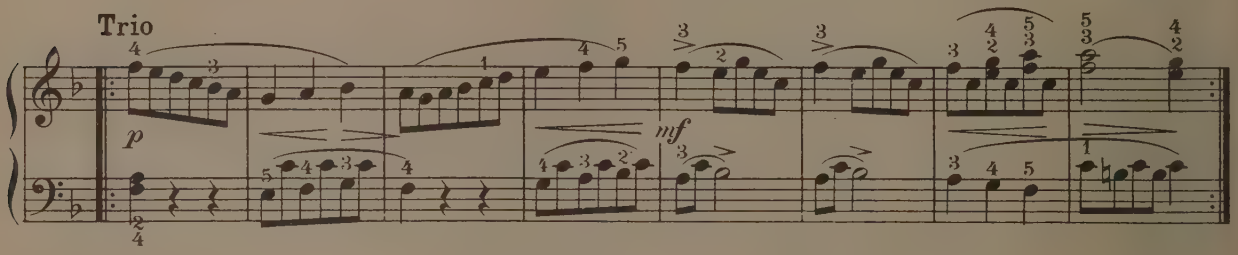
J. PLEYEL

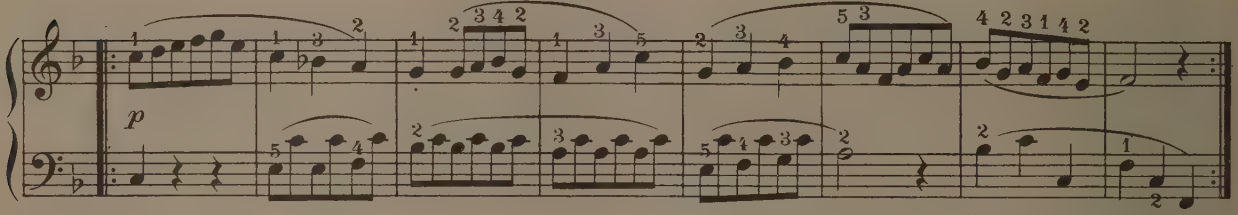
Moderato





Trio





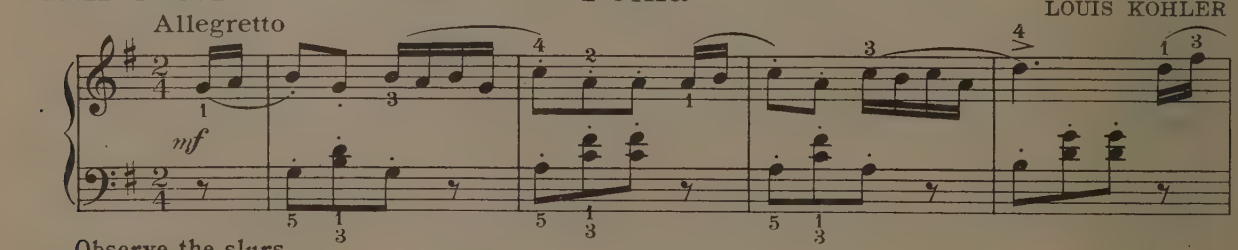
D.C. senza replica al Fine
(Without repeats to *Fine*)

Edited by
CHARLES DENNÉE

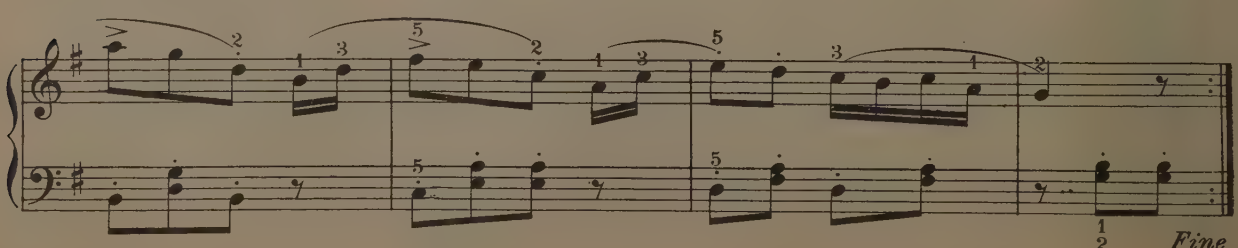
Polka

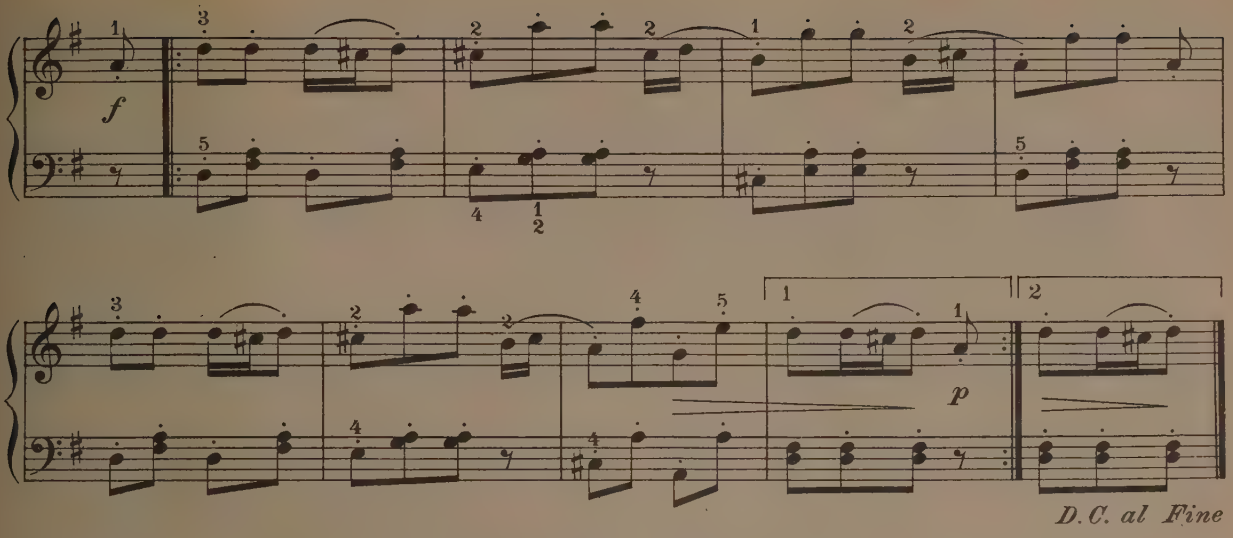
LOUIS KÖHLER

Allegretto



Observe the slurs.

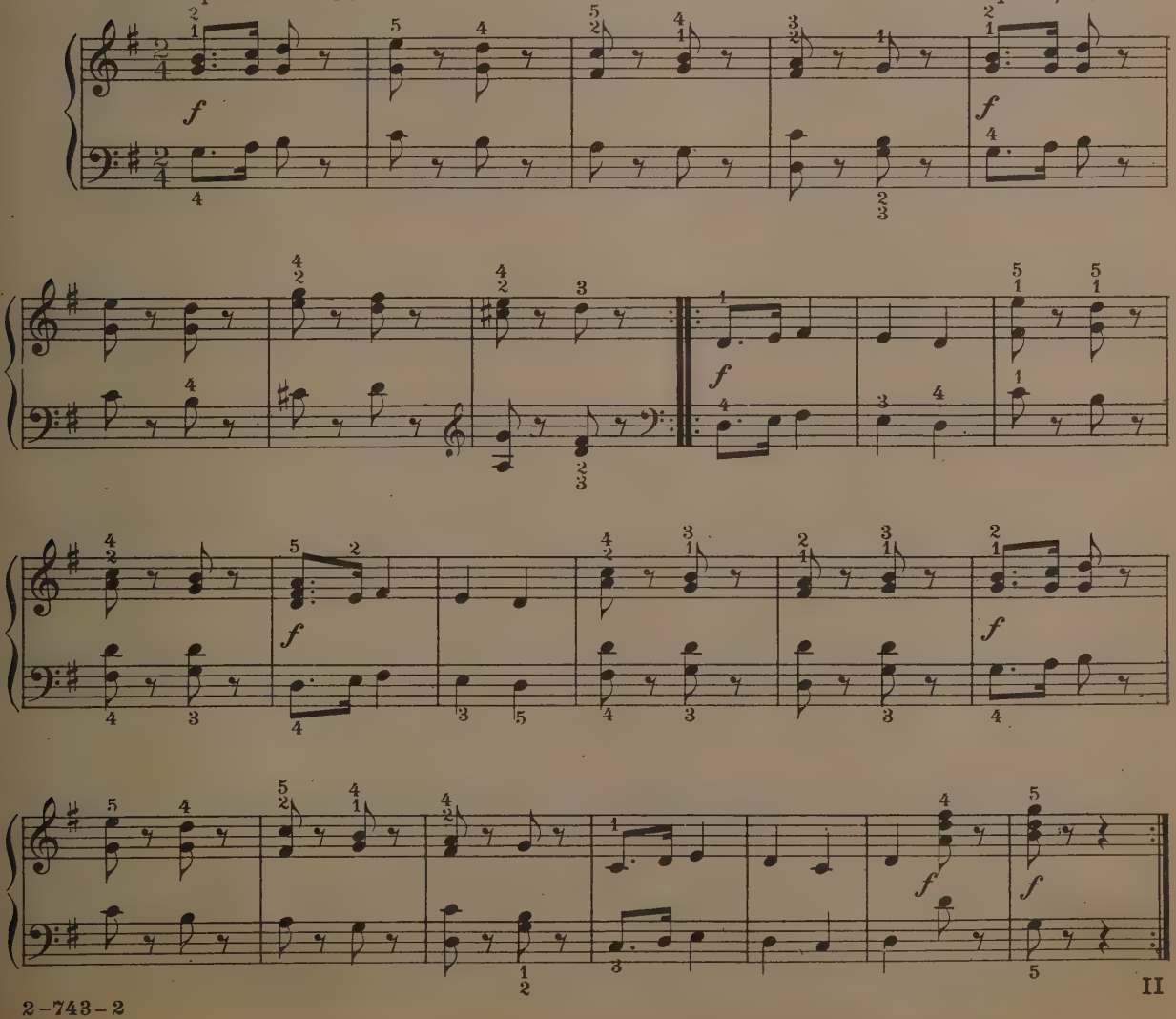




Soldiers' March

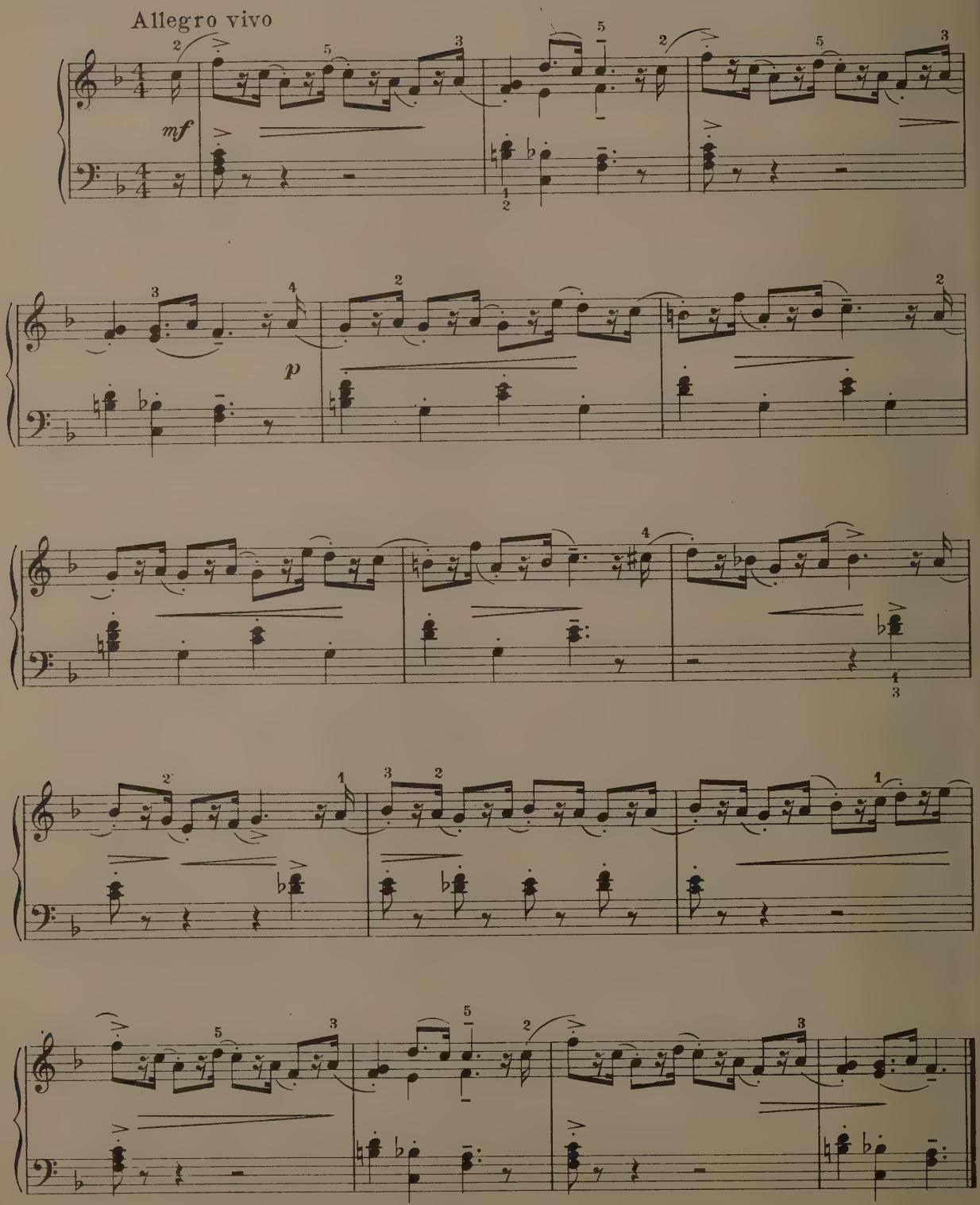
ROBERT SCHUMANN
Op. 68, Nº 2

Tempo di marcia



RECESS

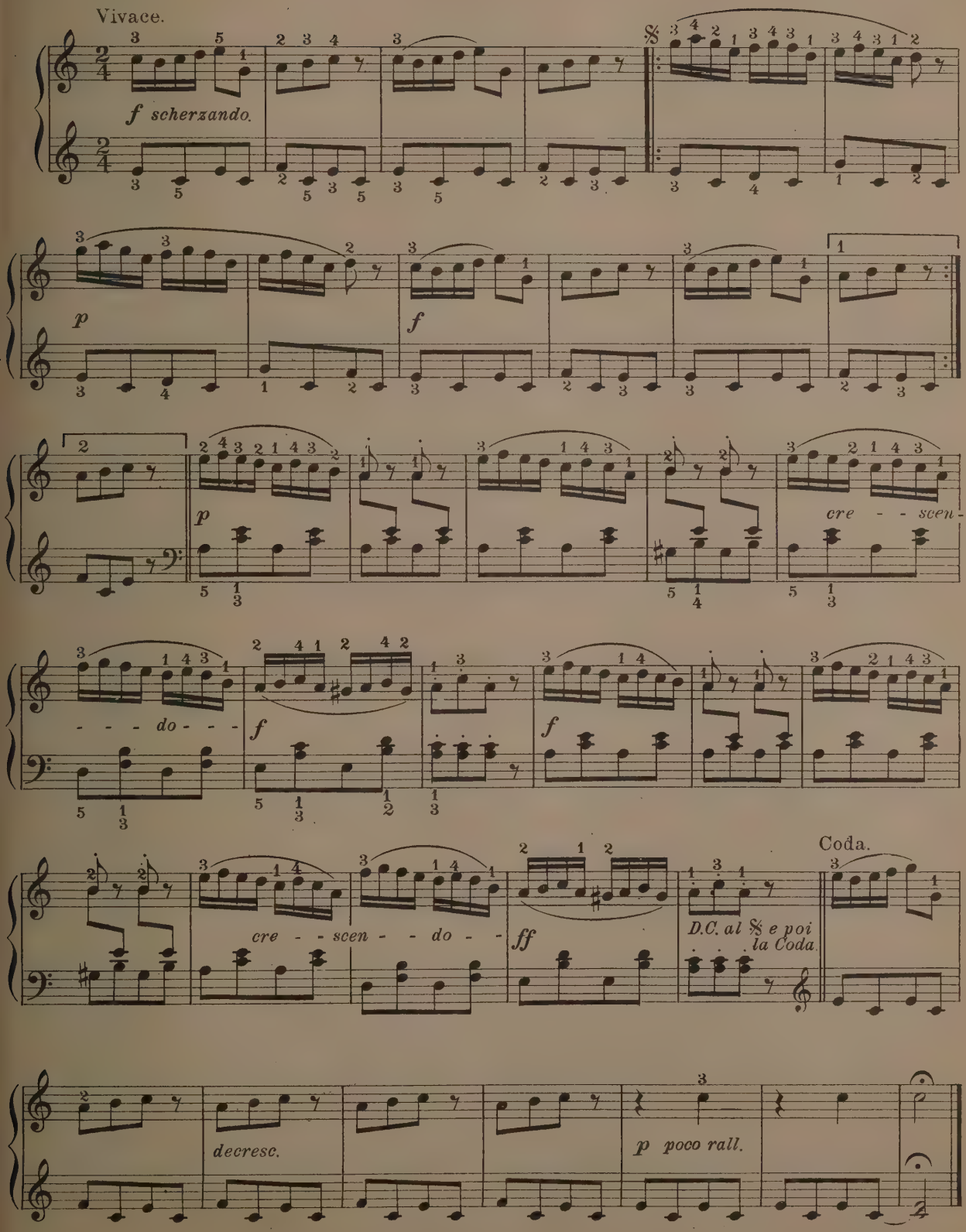
A. SCHMOLL



THE FAIR

Edited by
Charles Dennée

CORNELIUS GURLITT
Op. 101, No. 8



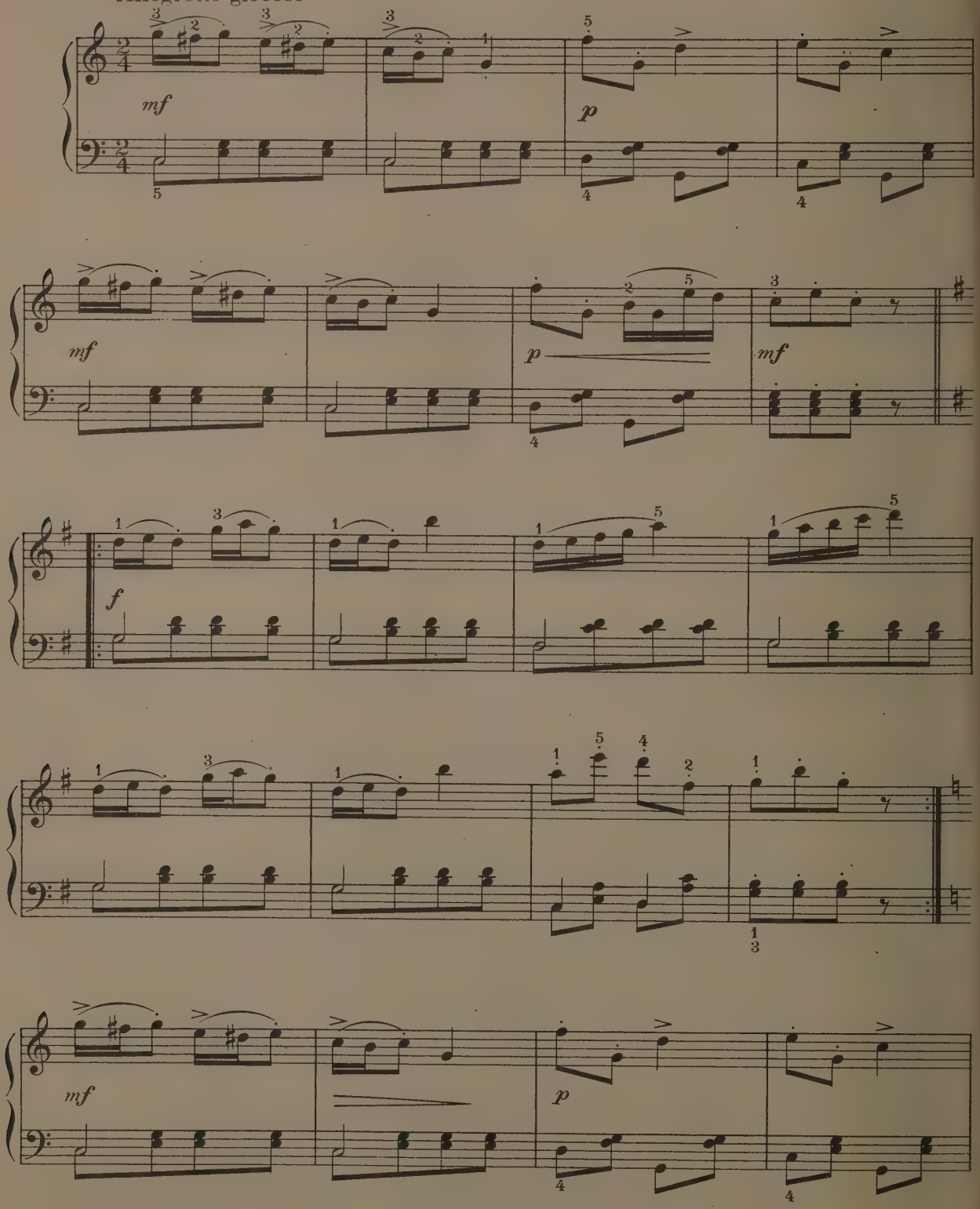
.747–1 *D.C. al 𝄋 e poi la Coda, means go back to the beginning, play to the sign, and then go directly to the Coda.*

Edited by
Charles Dennée

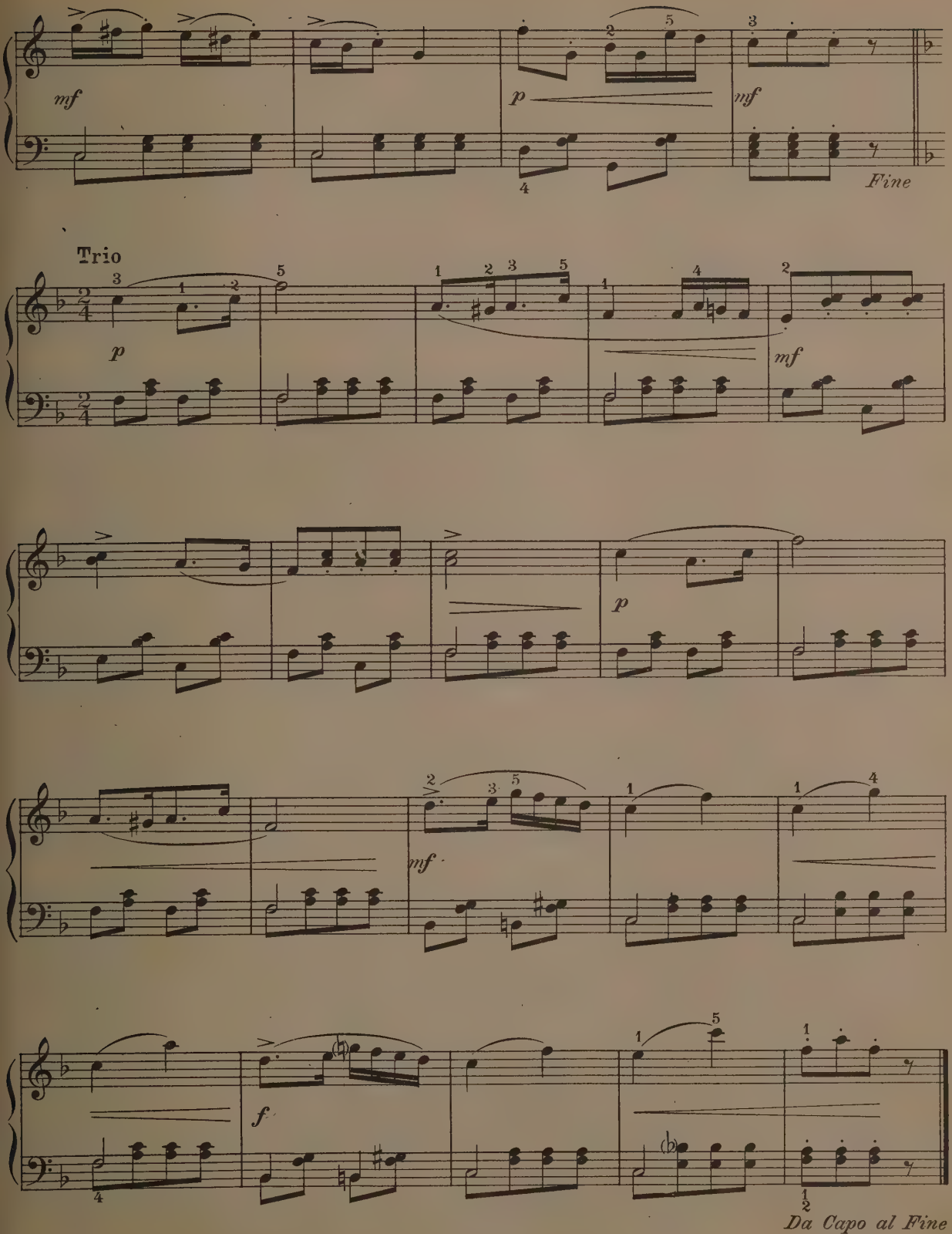
THE MERRY DANCE

CARL HEINS
Op. 12. No 3

Allegretto giocoso



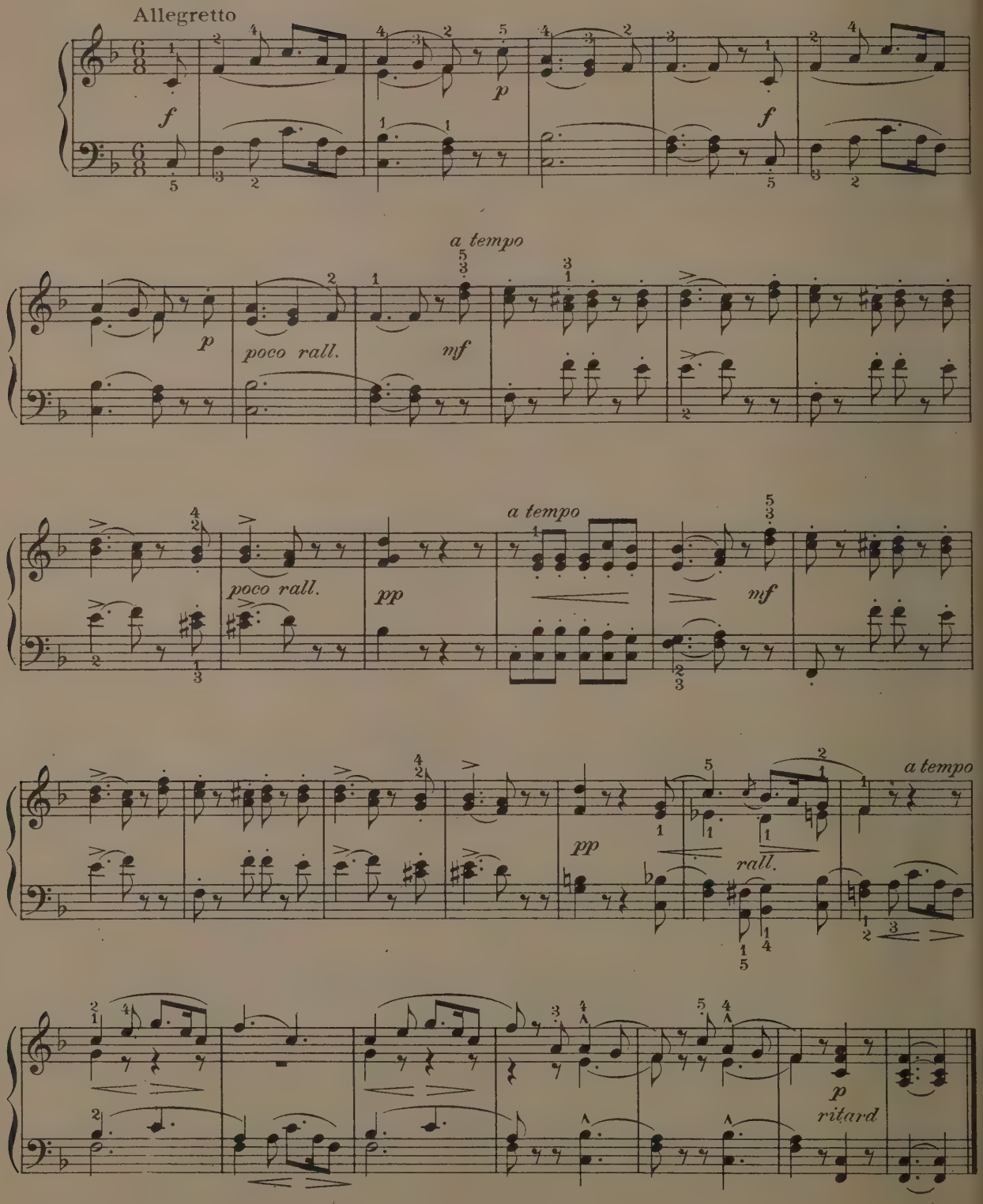
Copyright 1914, by The University Society, Inc.


mf
p
mf
Fine
Trio
p
mf
p
mf
f
Da Capo al Fine

Once There Was A Little Princess

Edited by
CHARLES DENNÉE

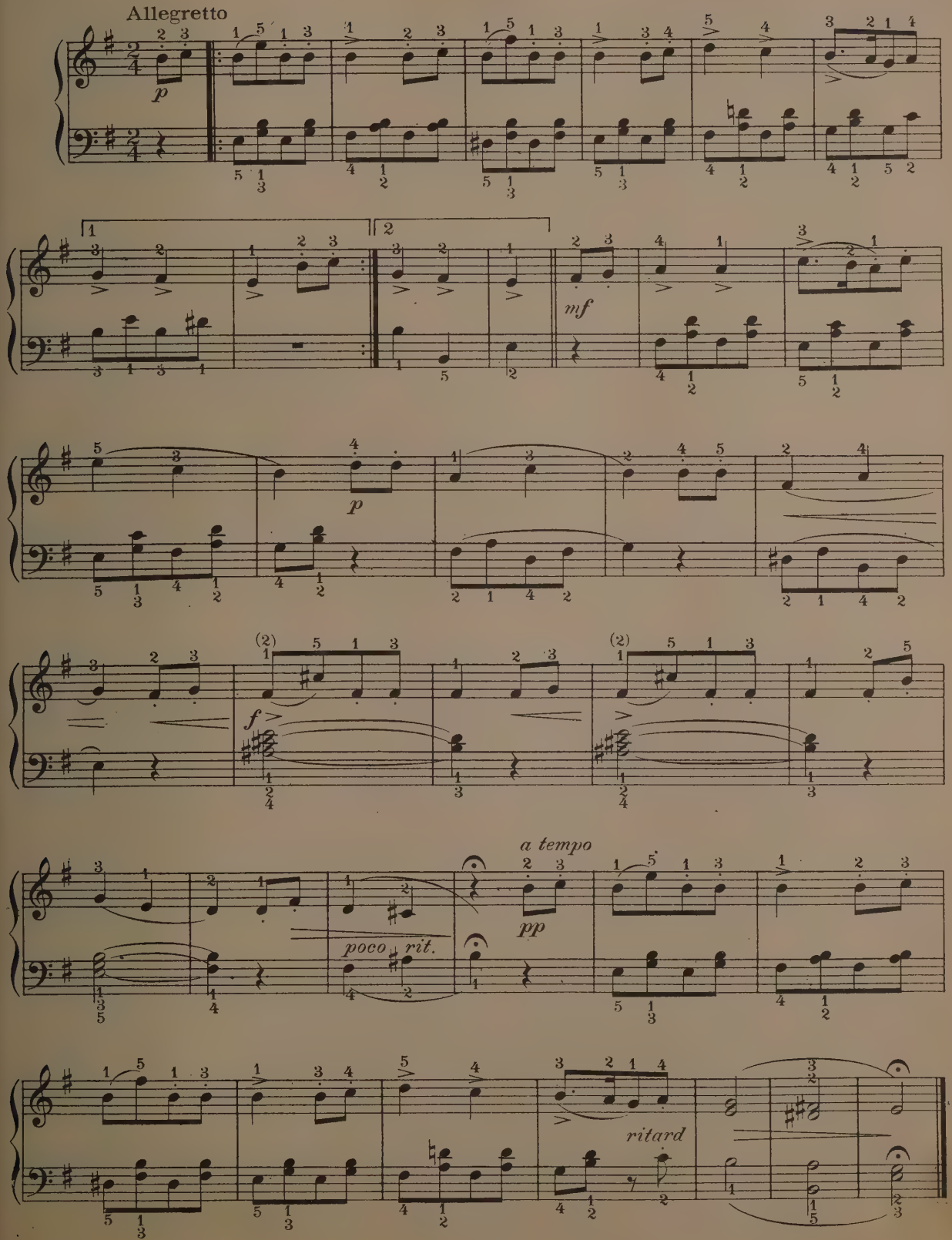
TH. KULLAK
Op 62, No 1



INDIAN DANCE

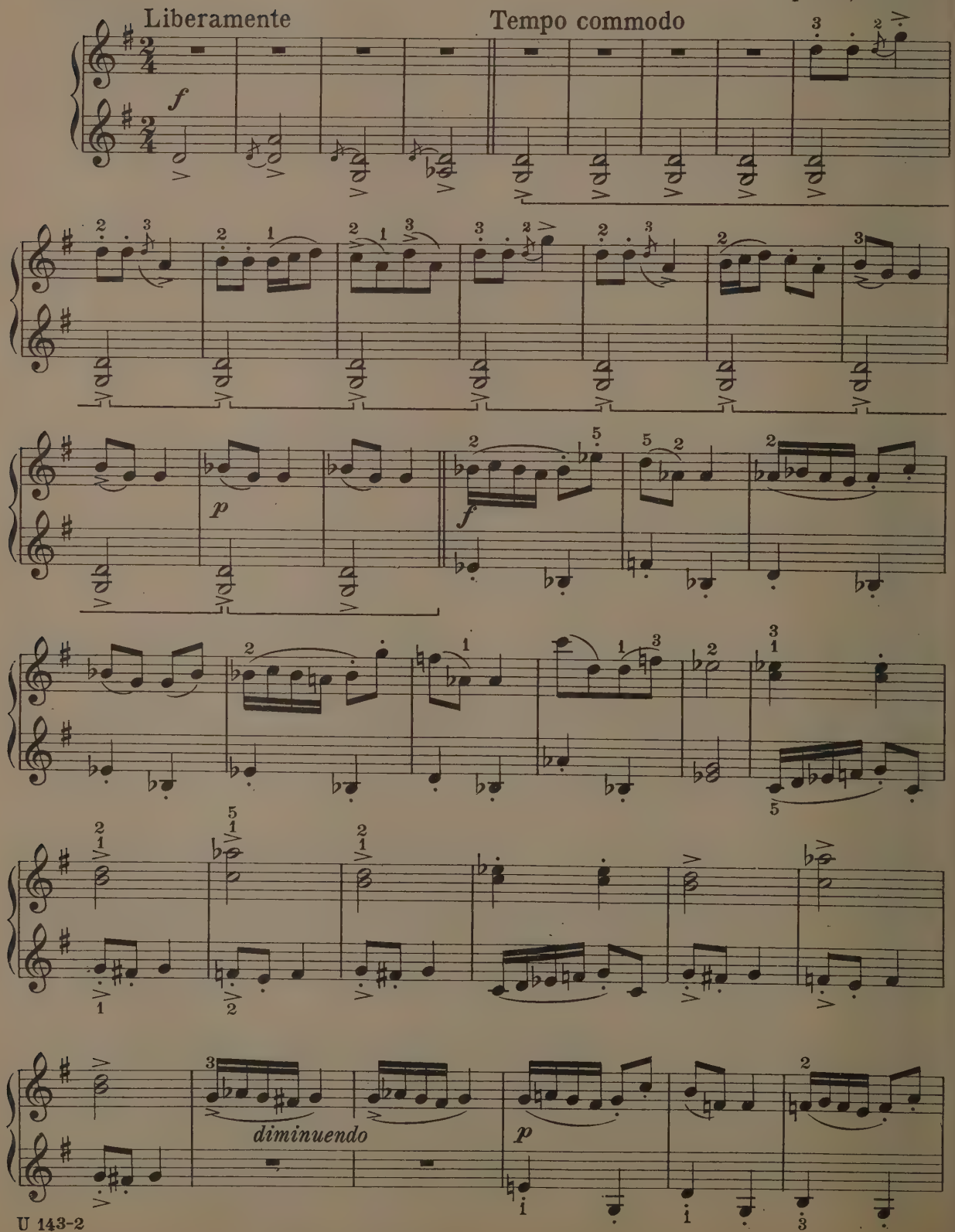
Edited by
Charles Dennée

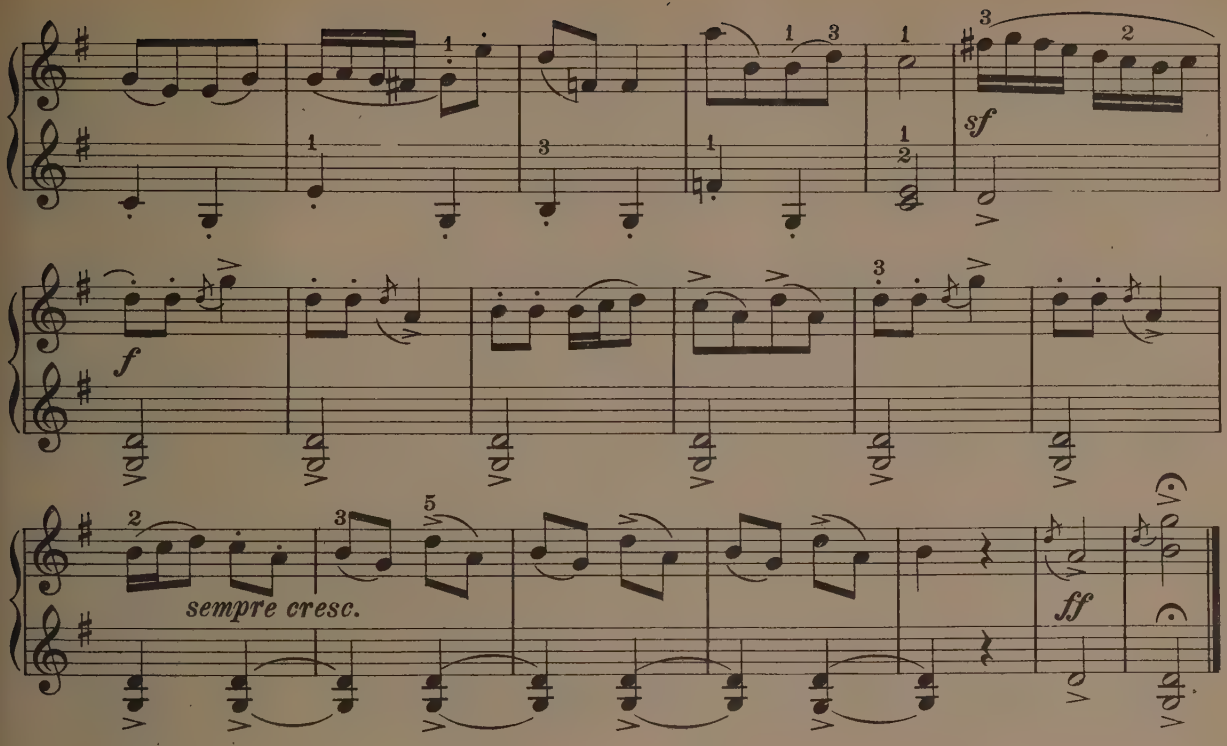
P. LACOMBE



PEASANTS DANCE

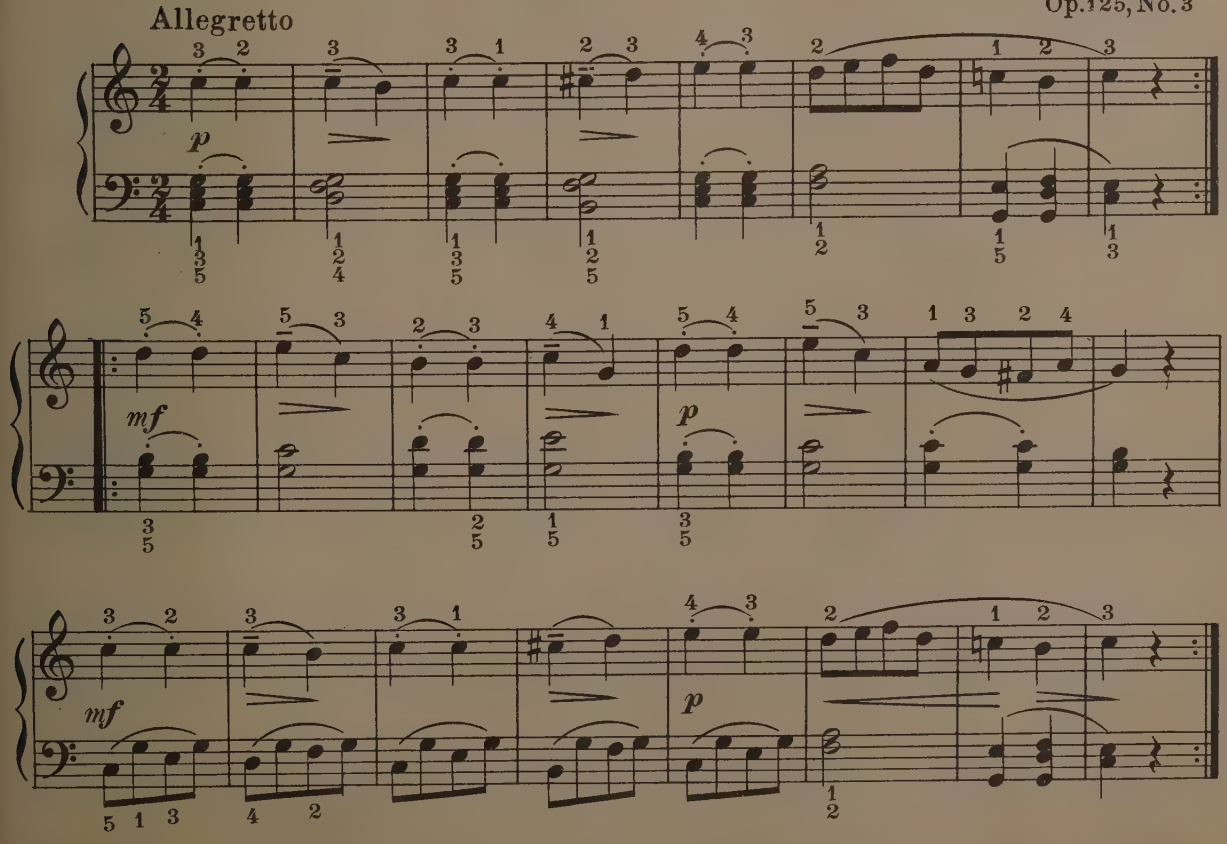
CARL REINECKE
Op. 107, № 20





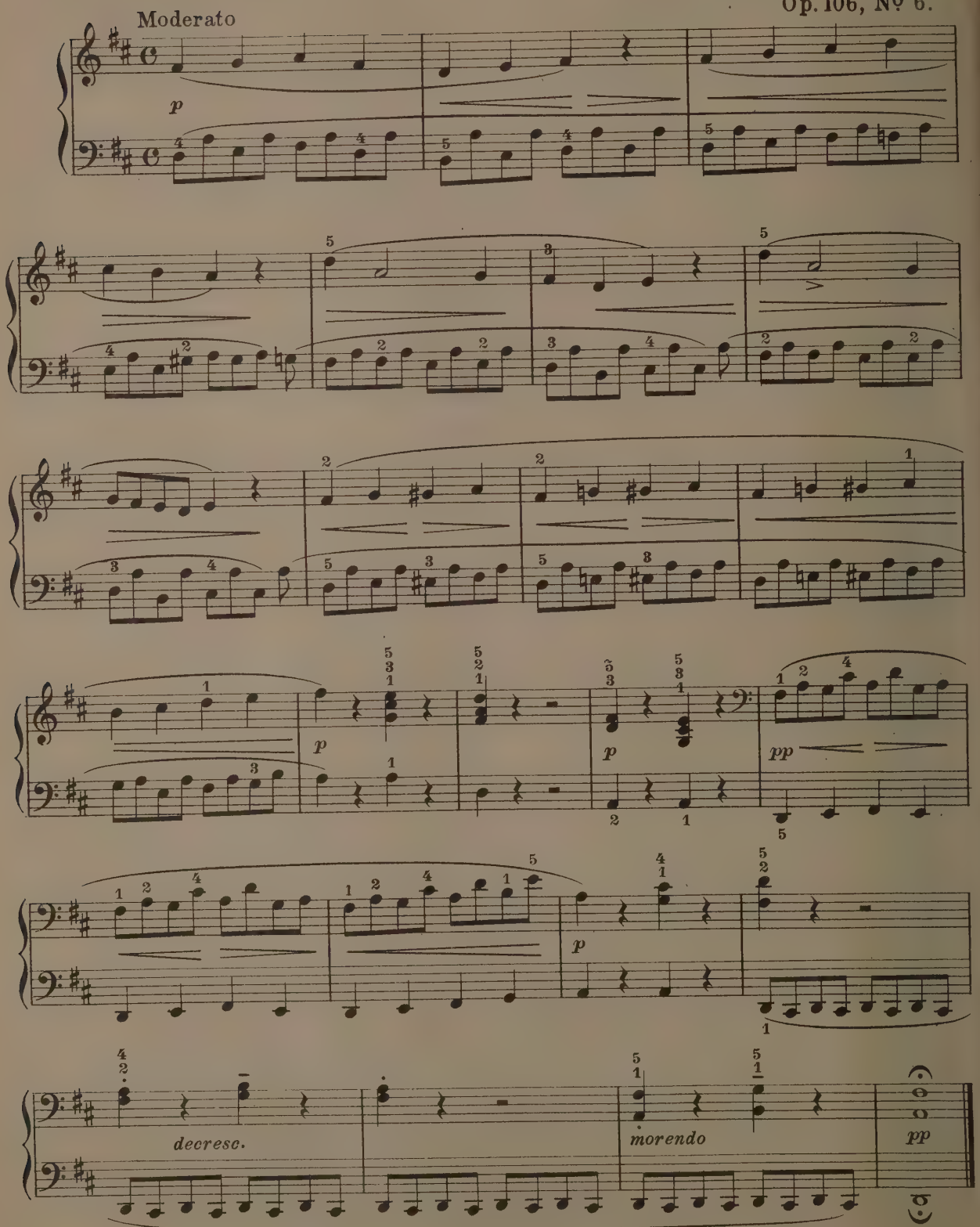
ON PROMENADE

A. DIABELLI
Op. 125, No. 3



SLUMBER SONG

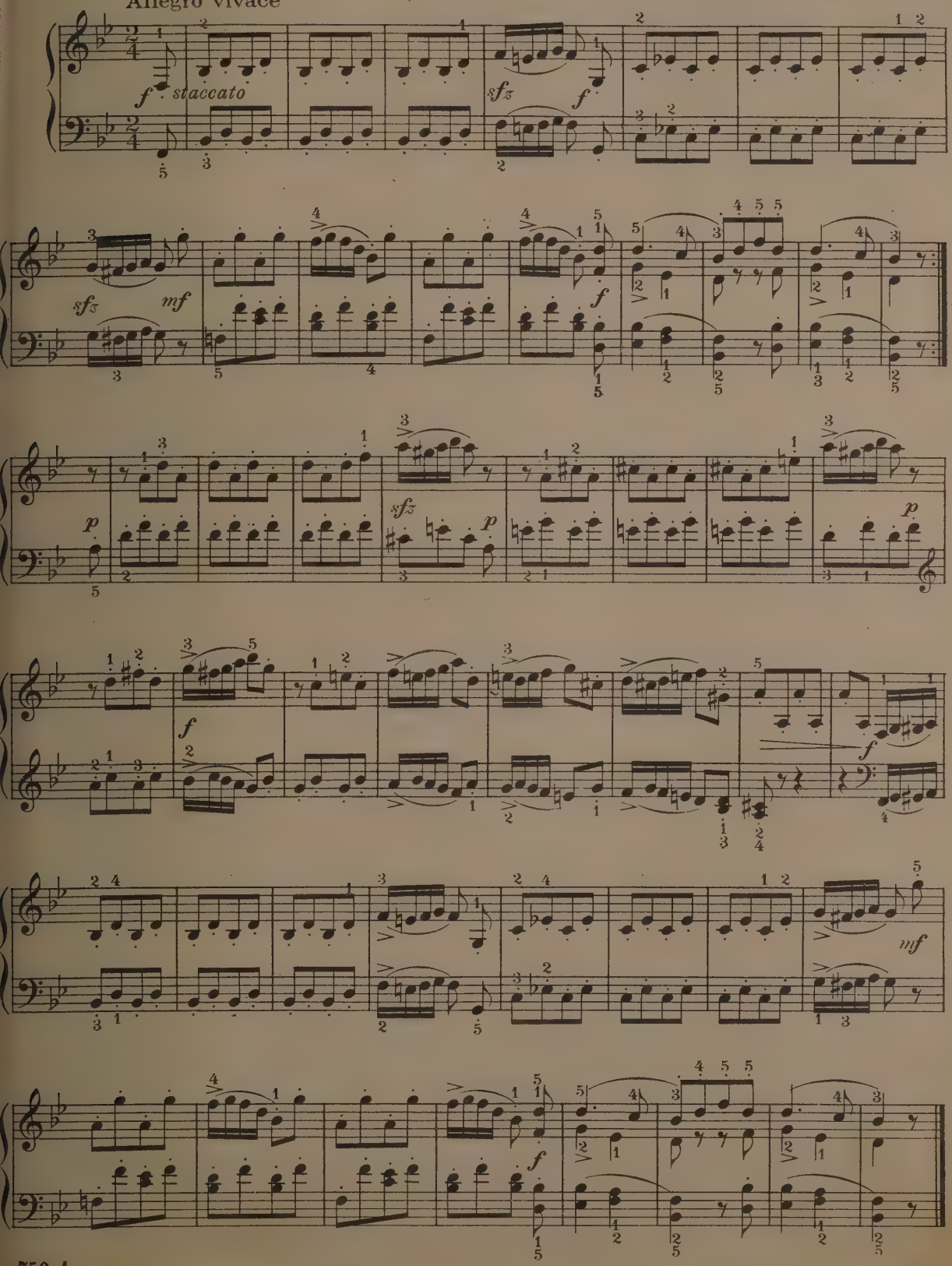
CORNELIUS GURLITT
Op. 106, Nº 6.



THE CLOCK

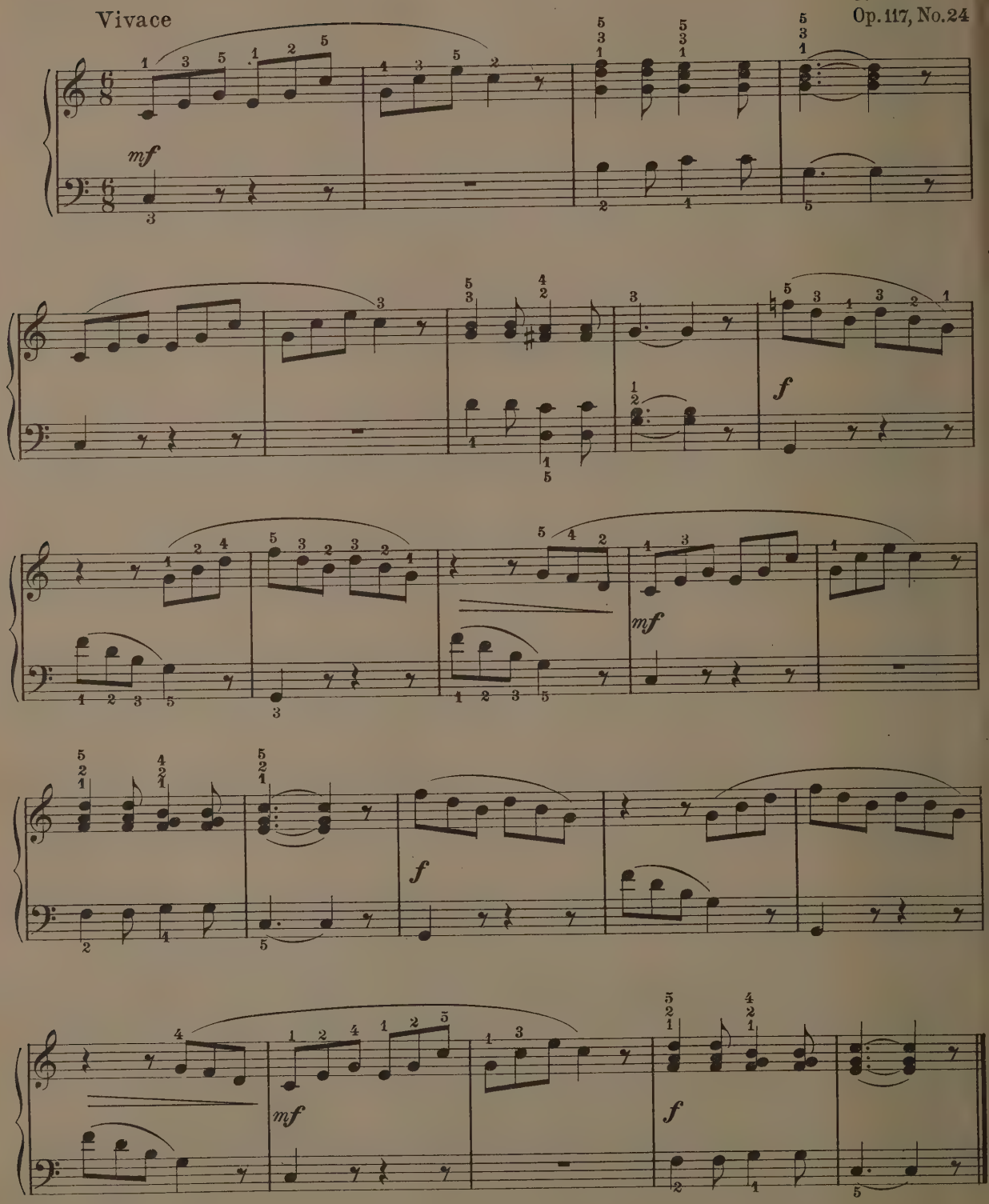
THEODORE KULLAK, Op. 62, No 2.

Allegro vivace



THE RETURN

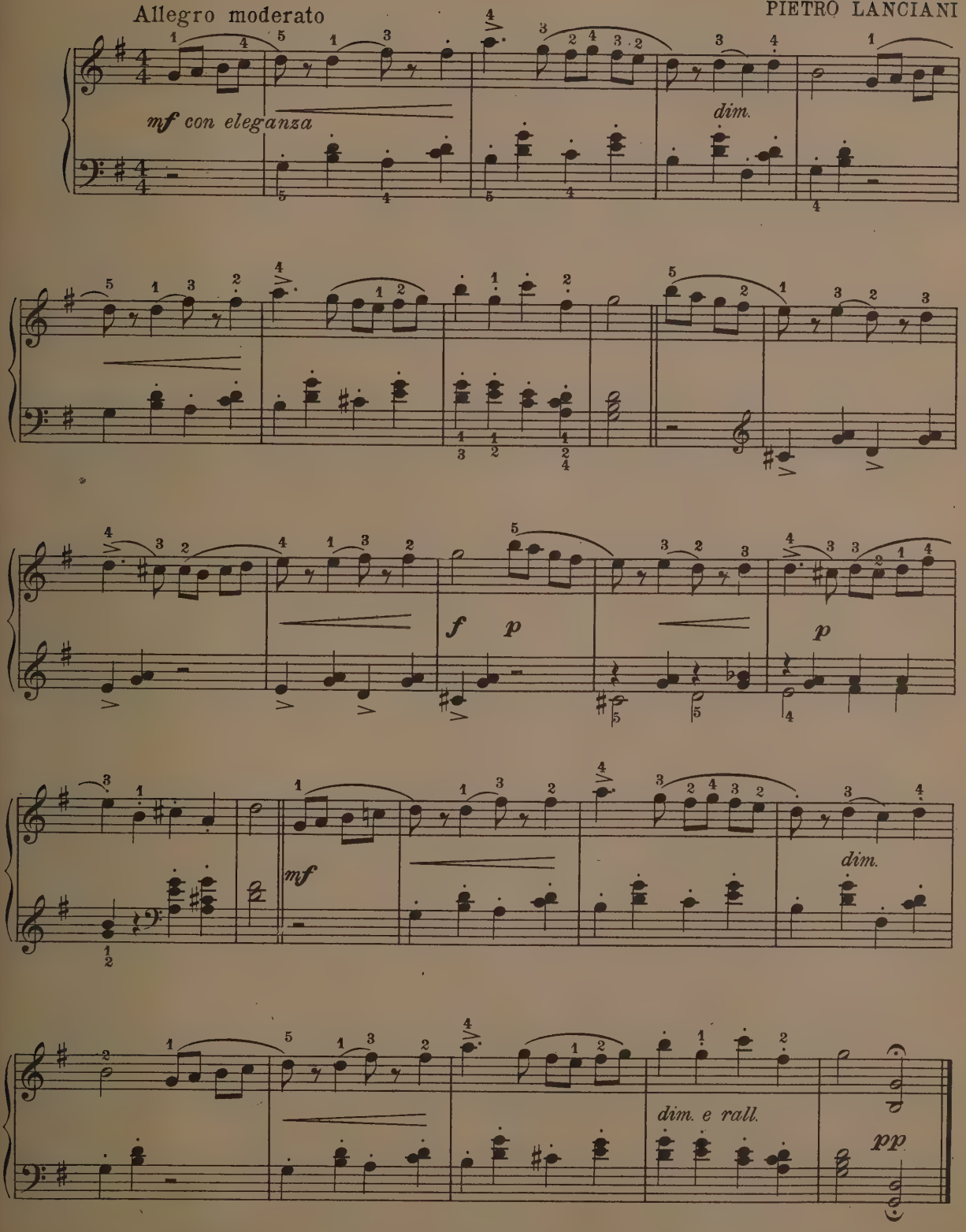
C. GURLITT
Op. 117, No. 24



GAVOTTE

Allegro moderato

PIETRO LANCIANI



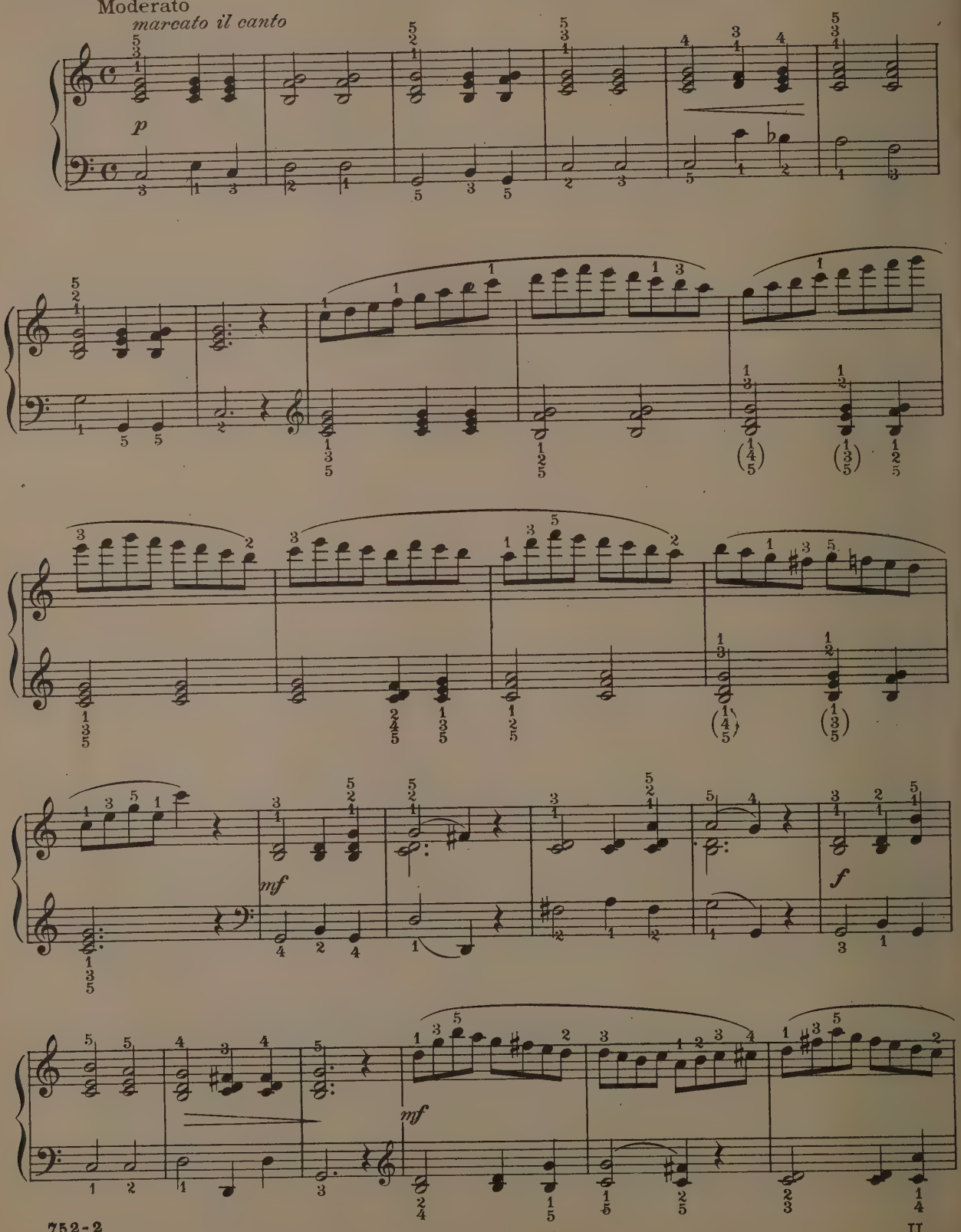
Contemplation

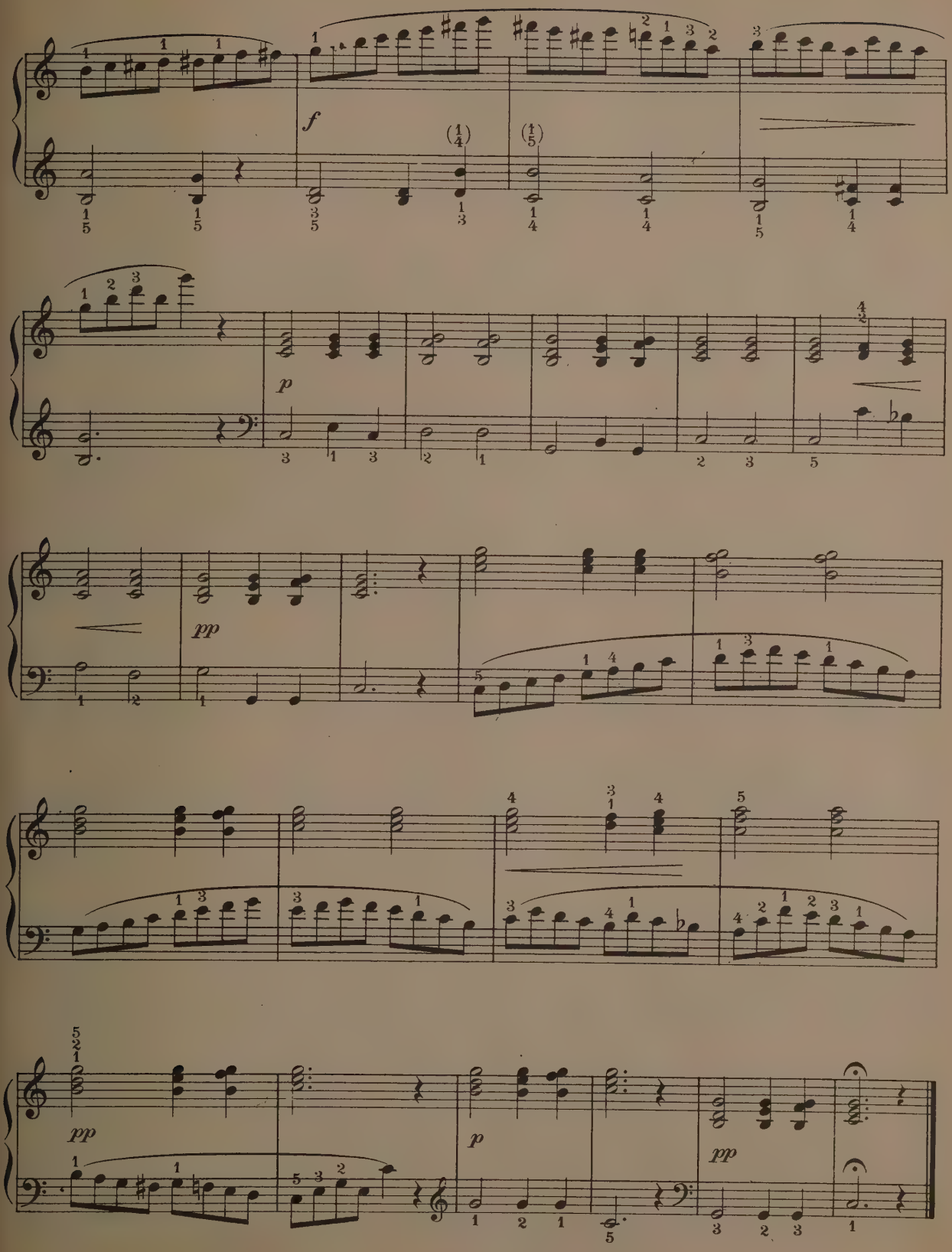
Edited by
CHARLES DENNÉE

HEINRICH LICHNER

Moderato

marcato il canto

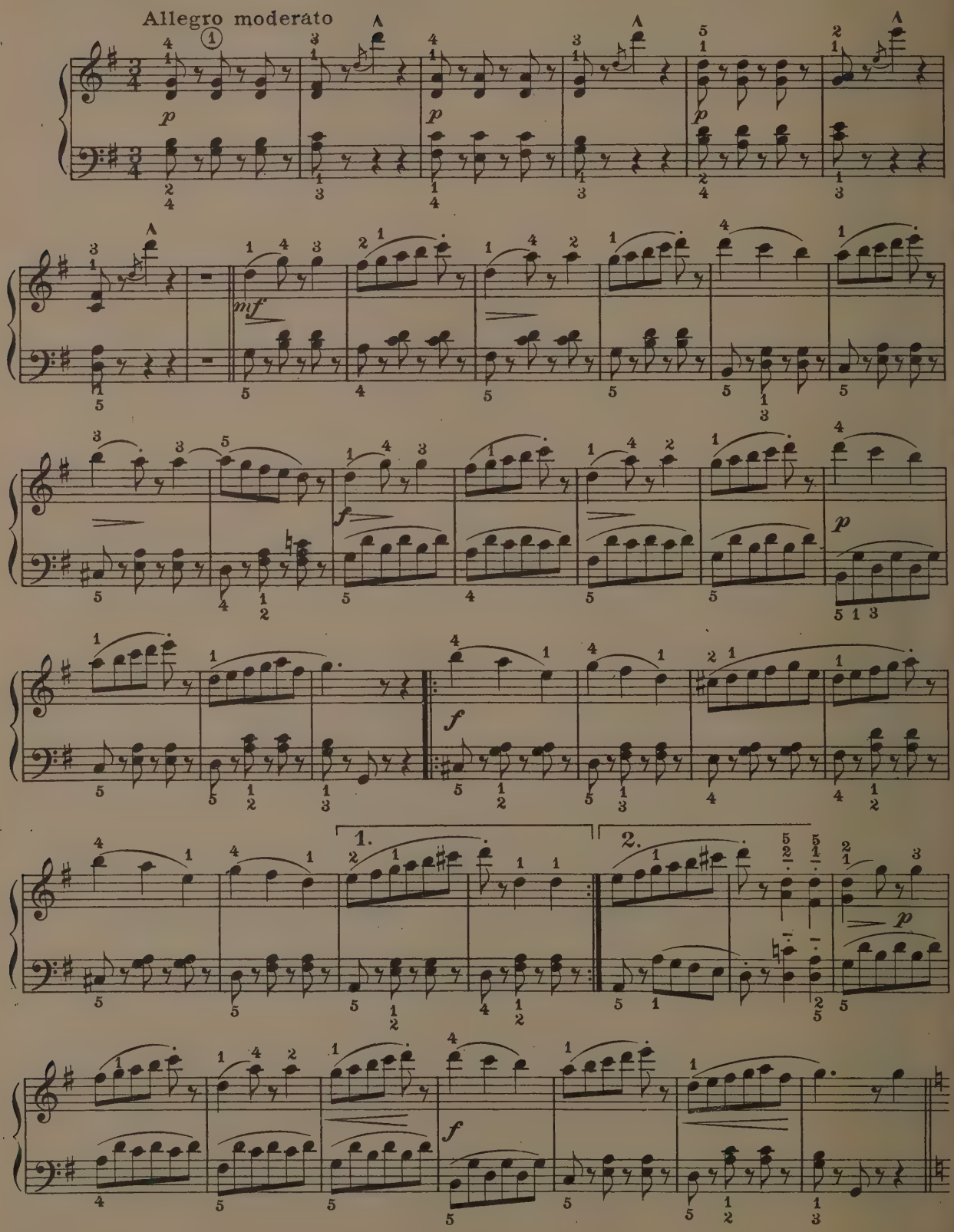


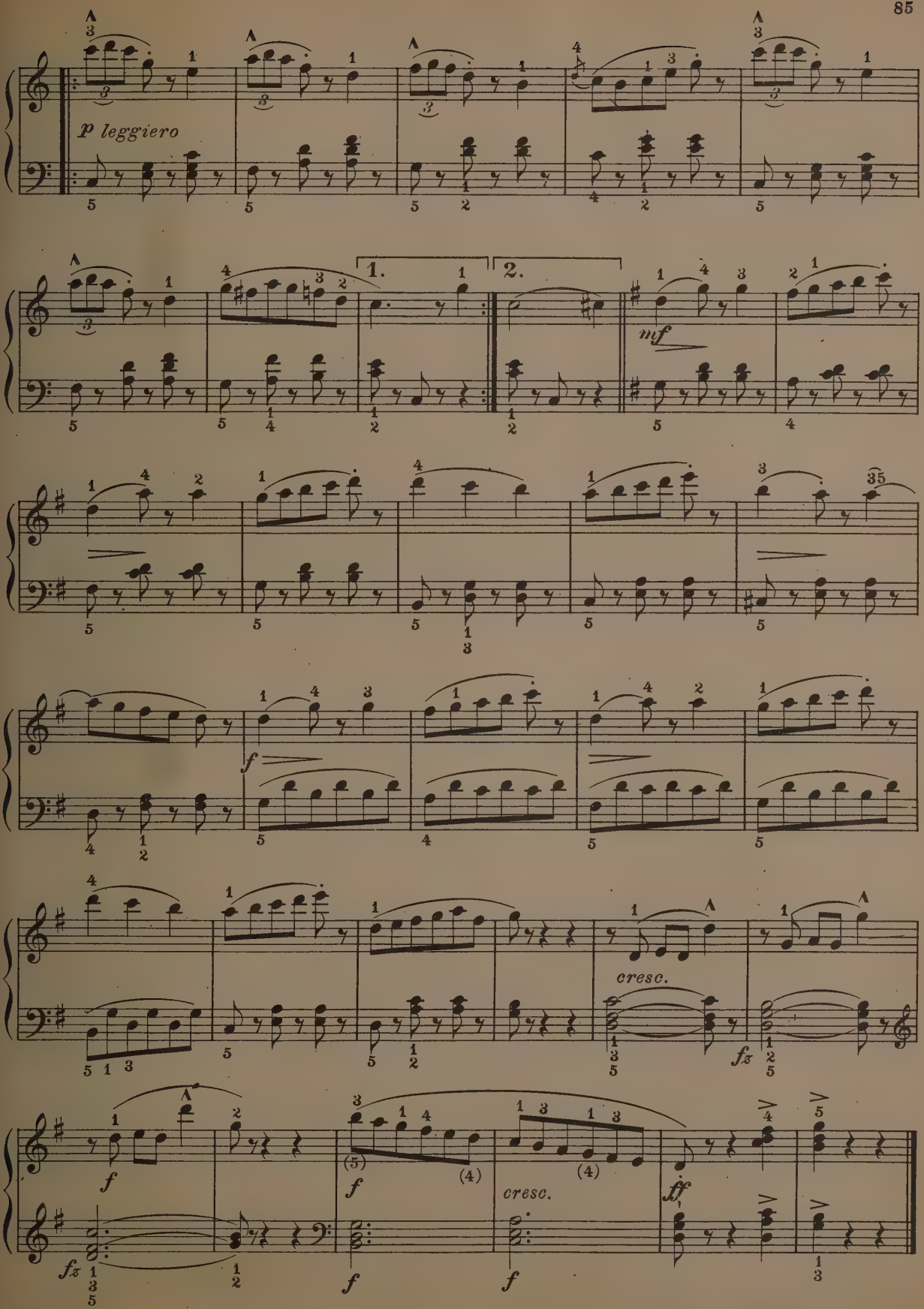

f
p
pp
pp
p
pp

Edited by
CHARLES DENNÉE

VALSE BLUETTE

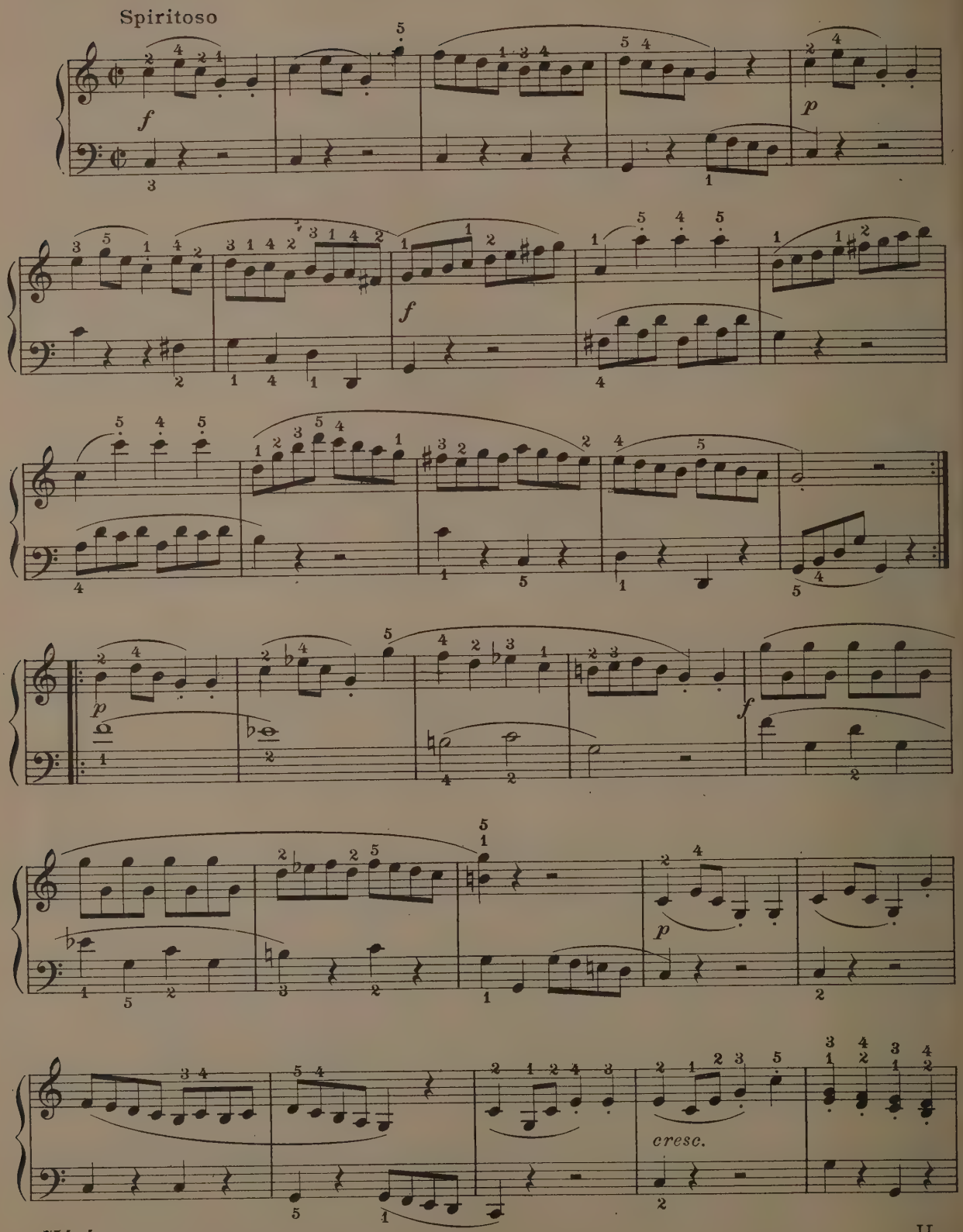
J. B. DUVERNOY. Op. 272, Nº 1

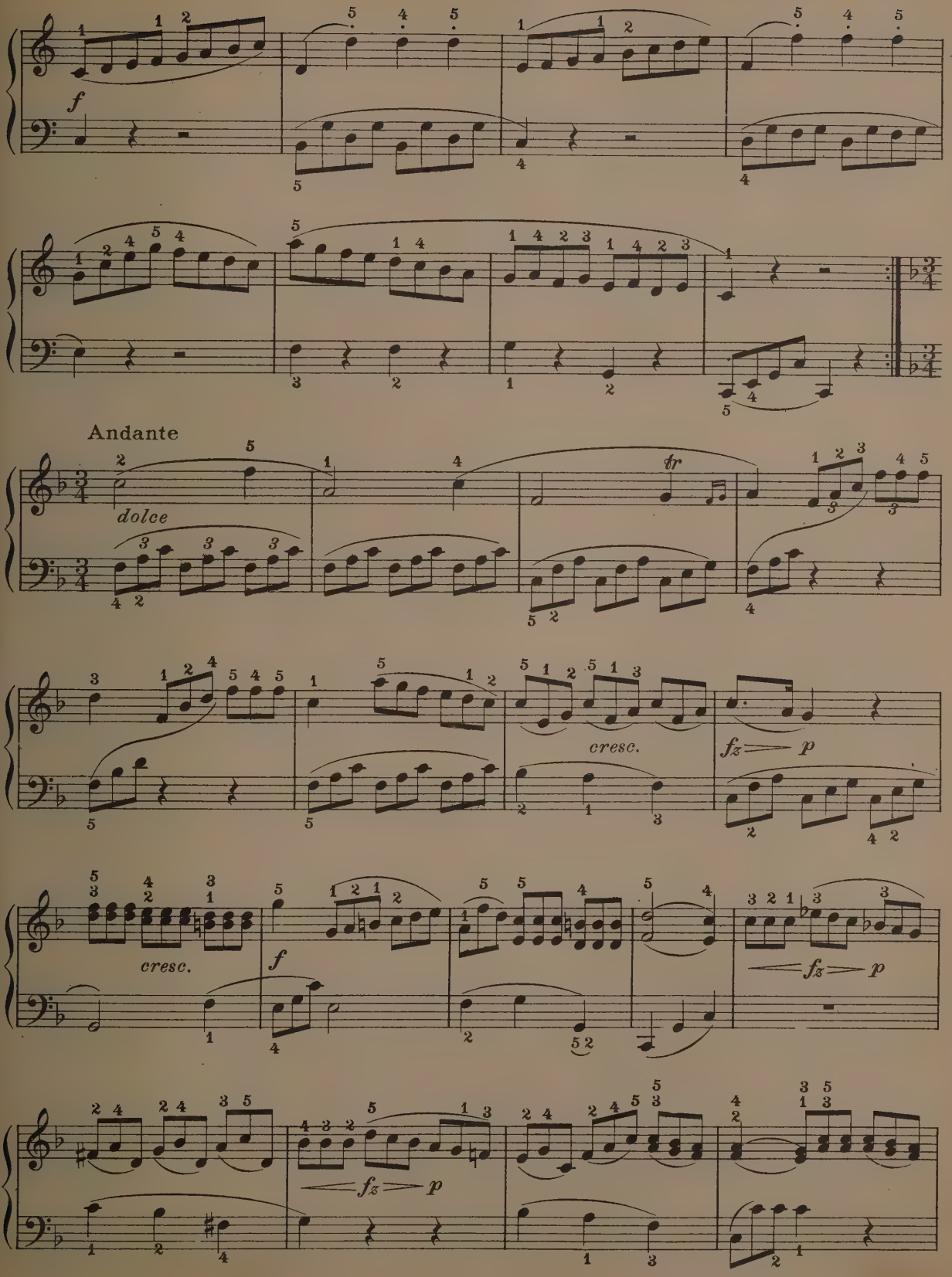


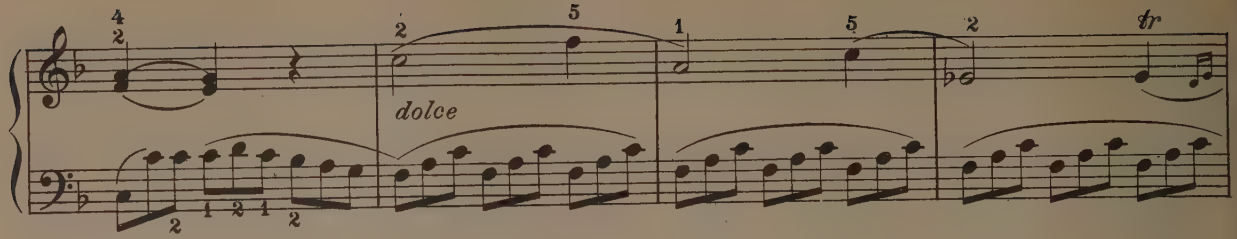

p leggiero
1.
2.
mf
f
cresc.
fz
f
cresc.
ff

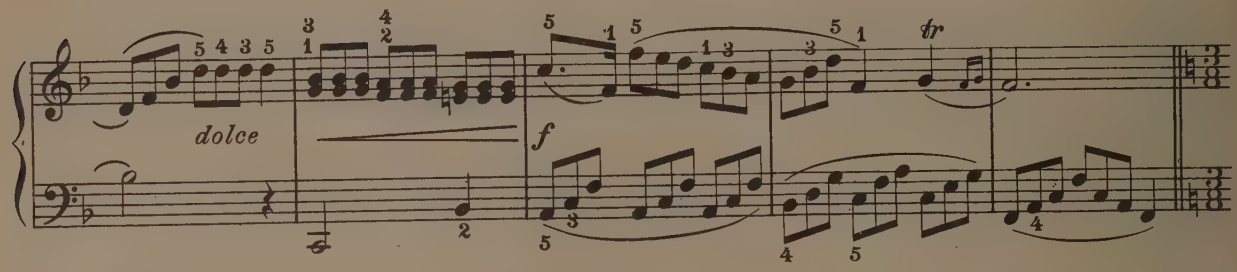
SONATINA

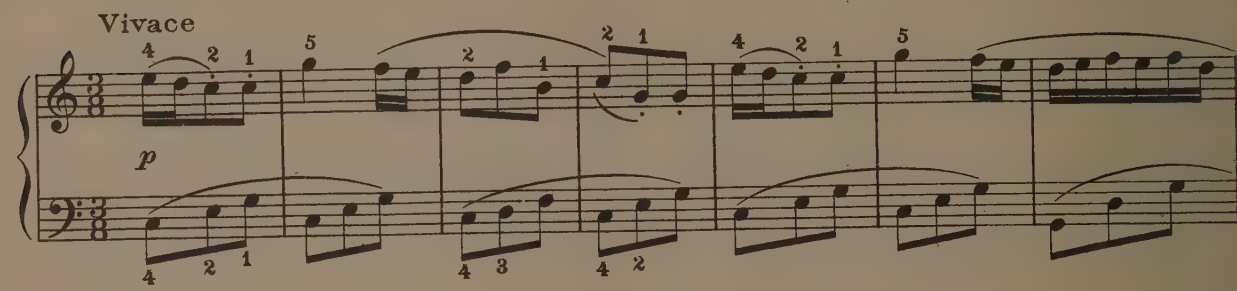
M. CLEMENTI. Op. 36, №1

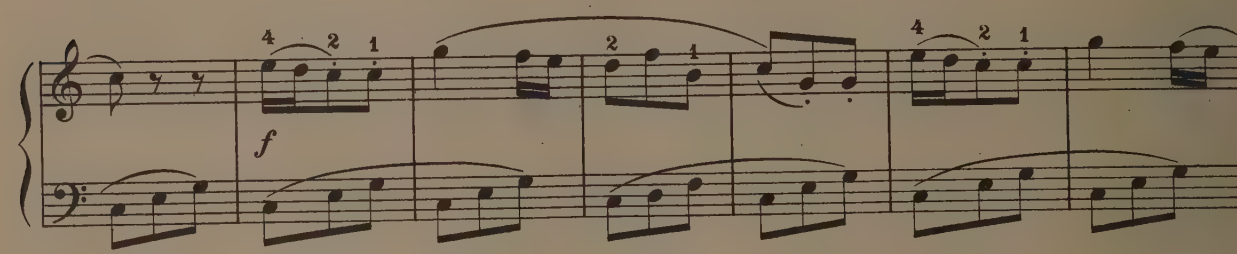


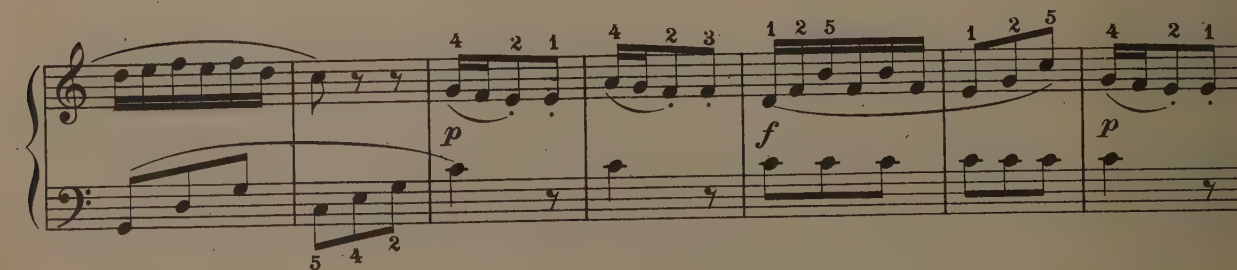

f
Andante
dolce
tr
cresc.
fz
p
cresc.
f
fz
p
fz
p

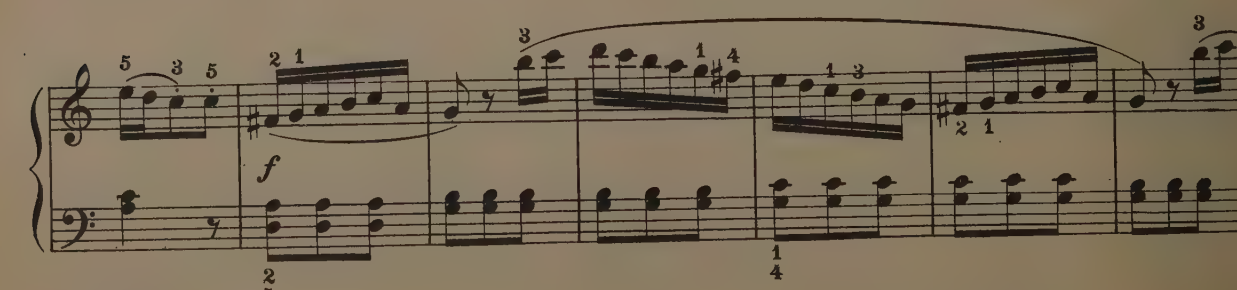

dolce
tr

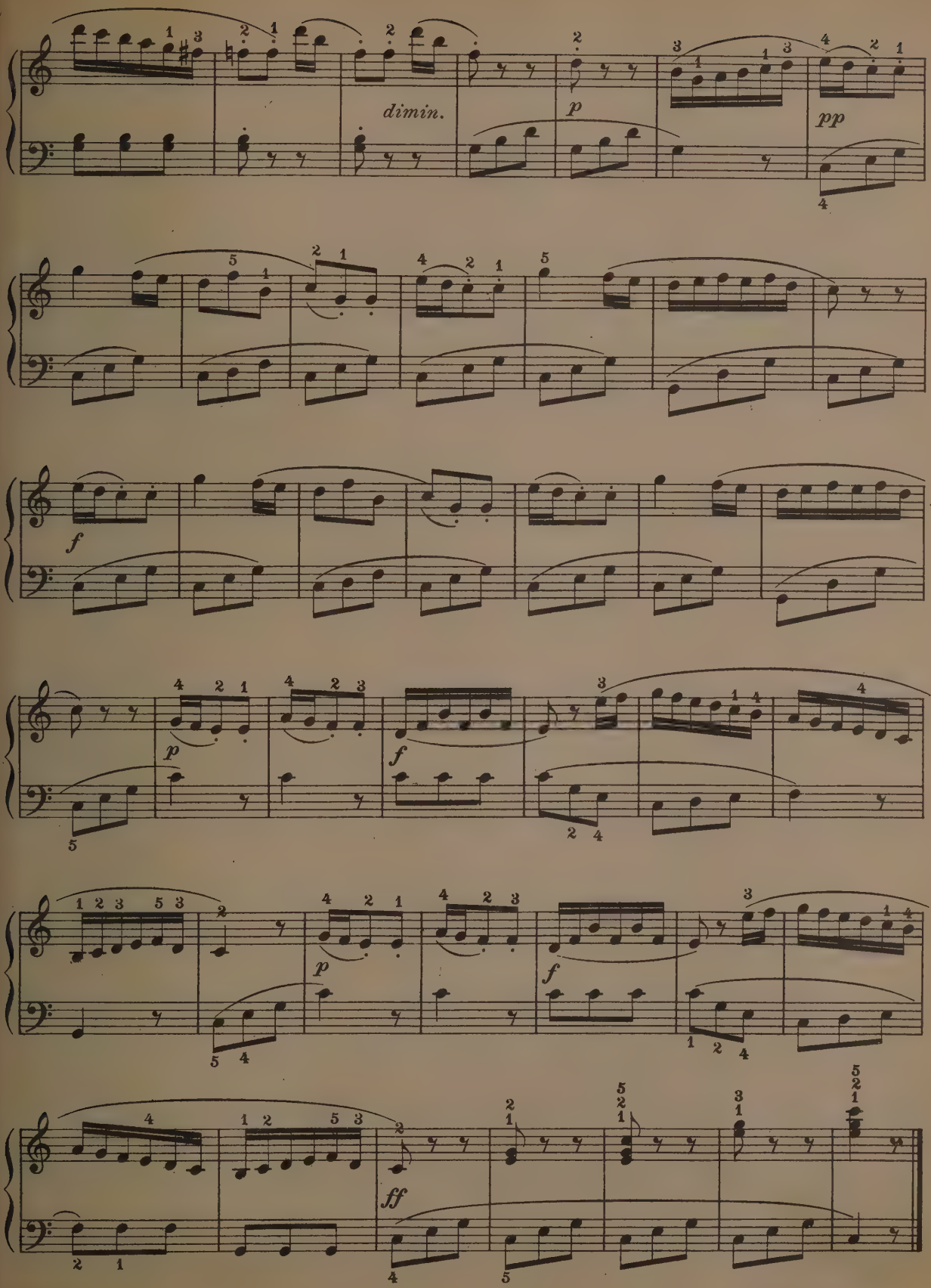

dolce
f
tr


Vivace
p


f


p
f
p


f


dimin.
p
pp
f
p
f
p
f
ff

Edited by
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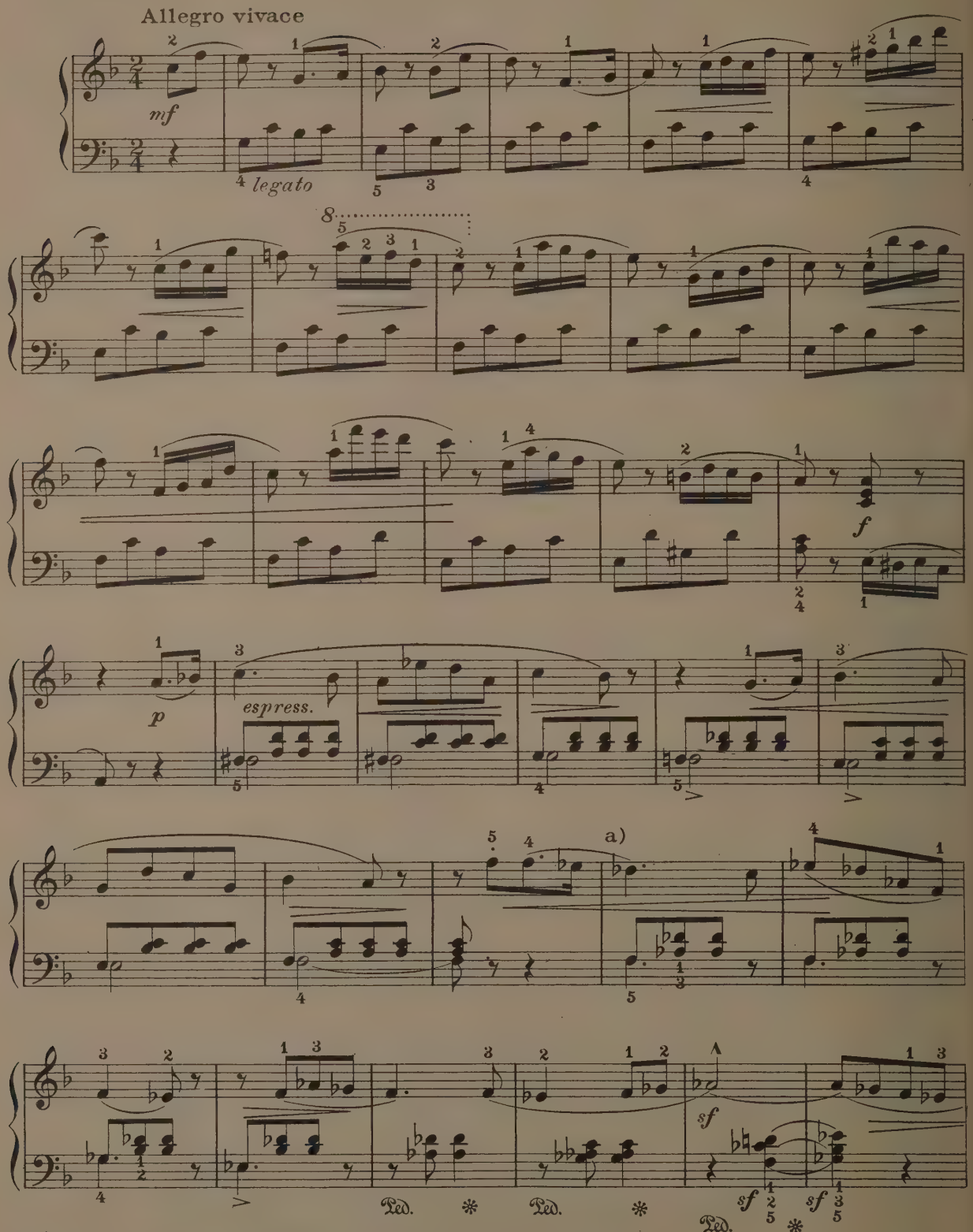
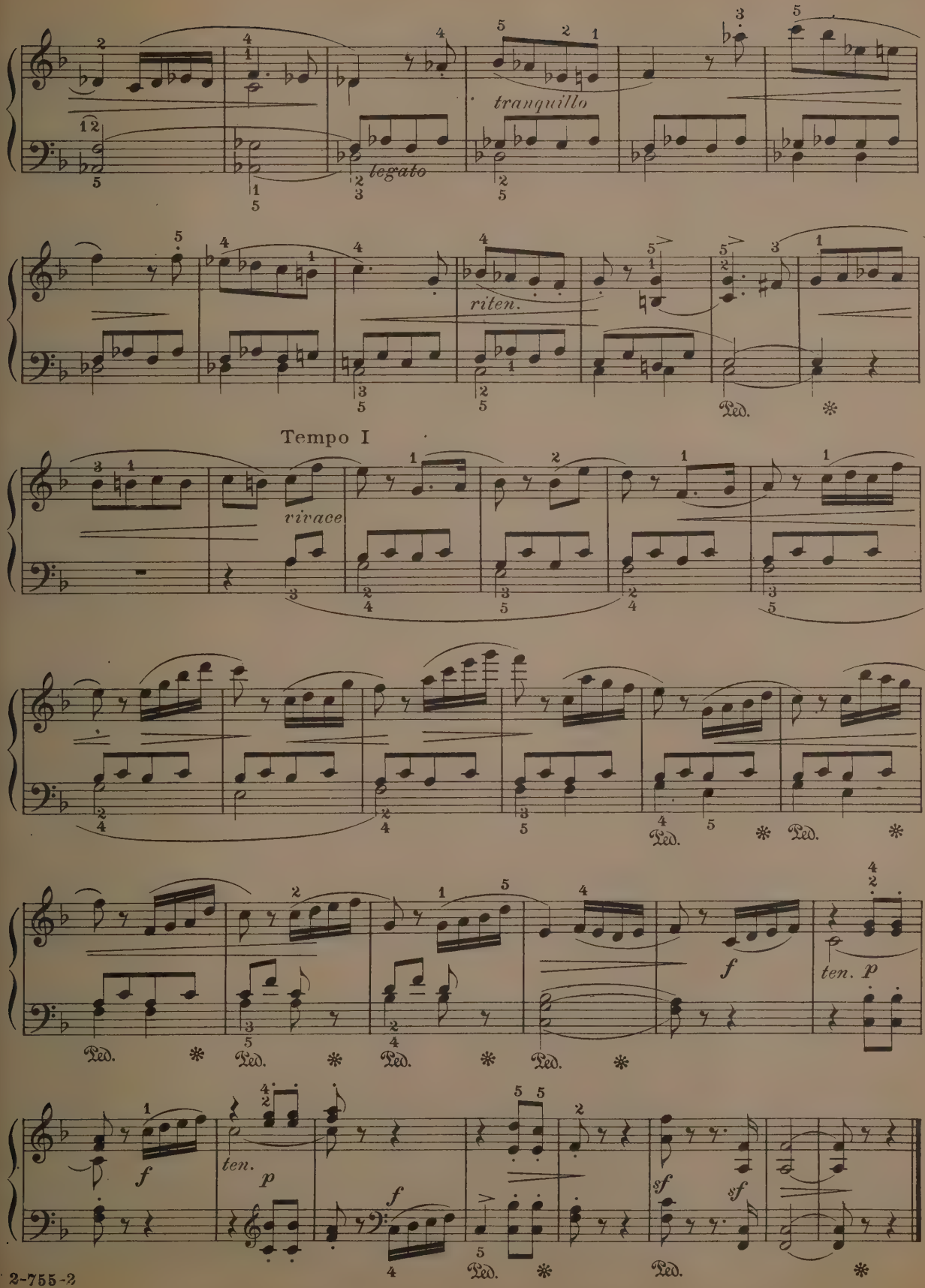
Cheerfulness

JOSEF LÖW. Op. 142, №9



a) Study the flats thoroughly before beginning to practise this piece.

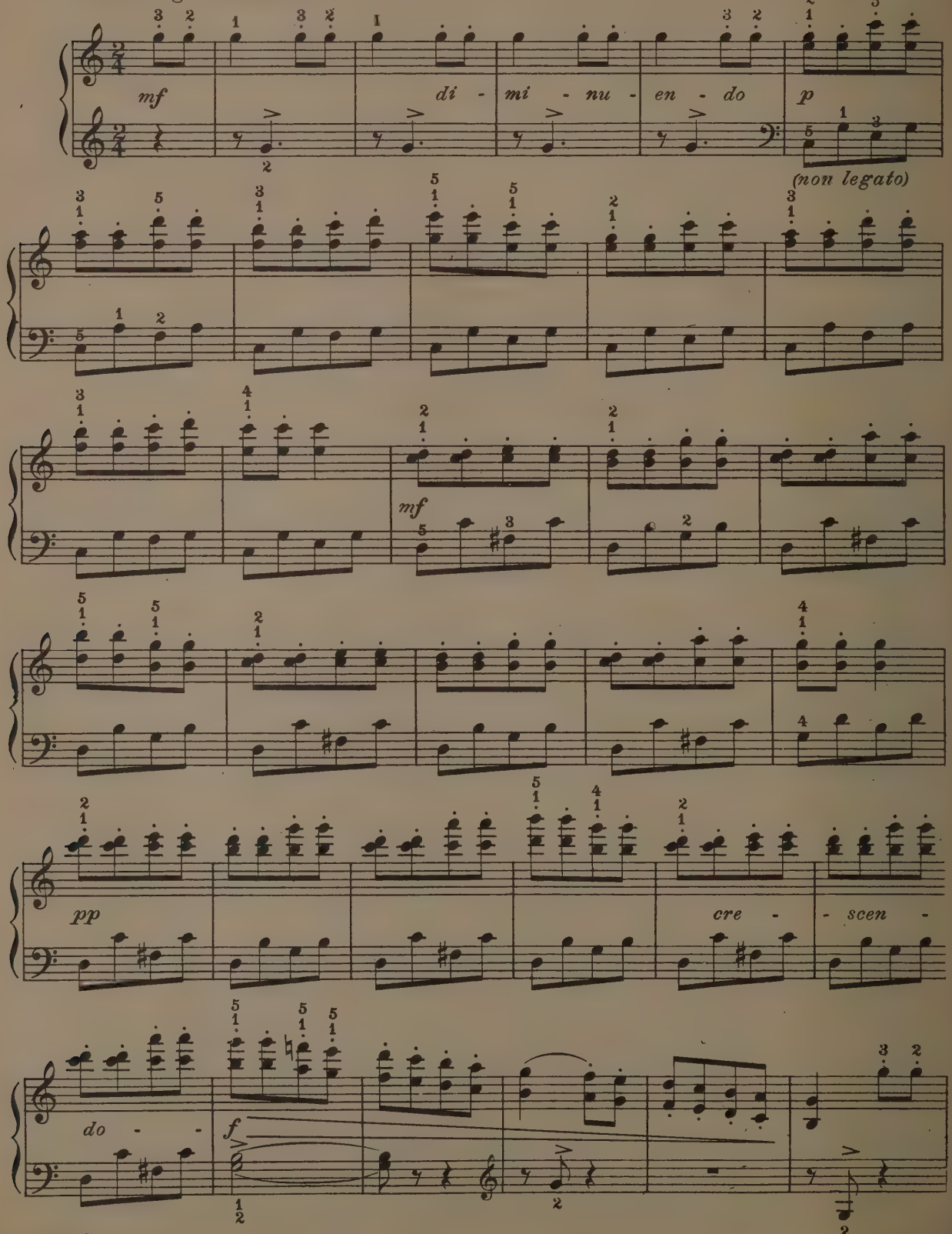

tranquillo
legato
riten.
Tempo I
vivace
Ped.
f
ten.
p
sf

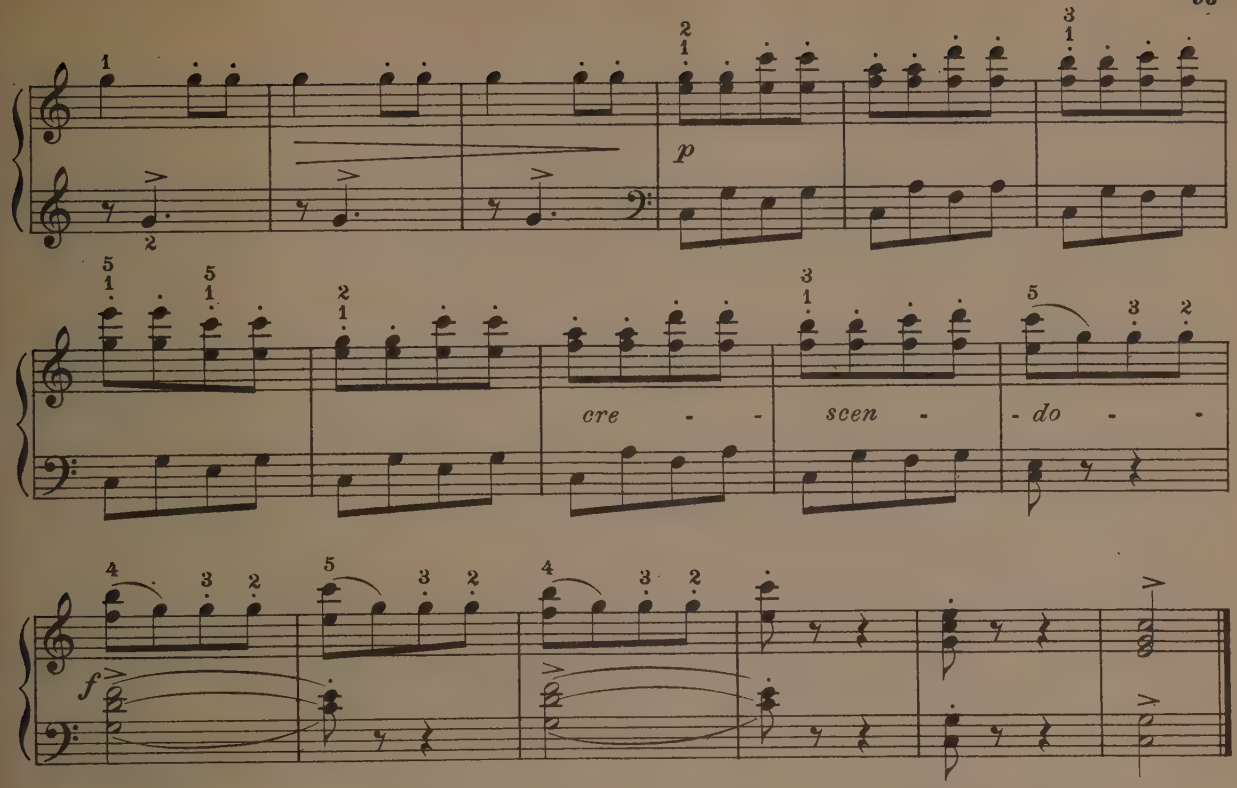
Edited by
Charles Dennée

SONG OF THE MILLER MAID

A. SCHMOLL
Op. 50, No. 6

Allegro moderato



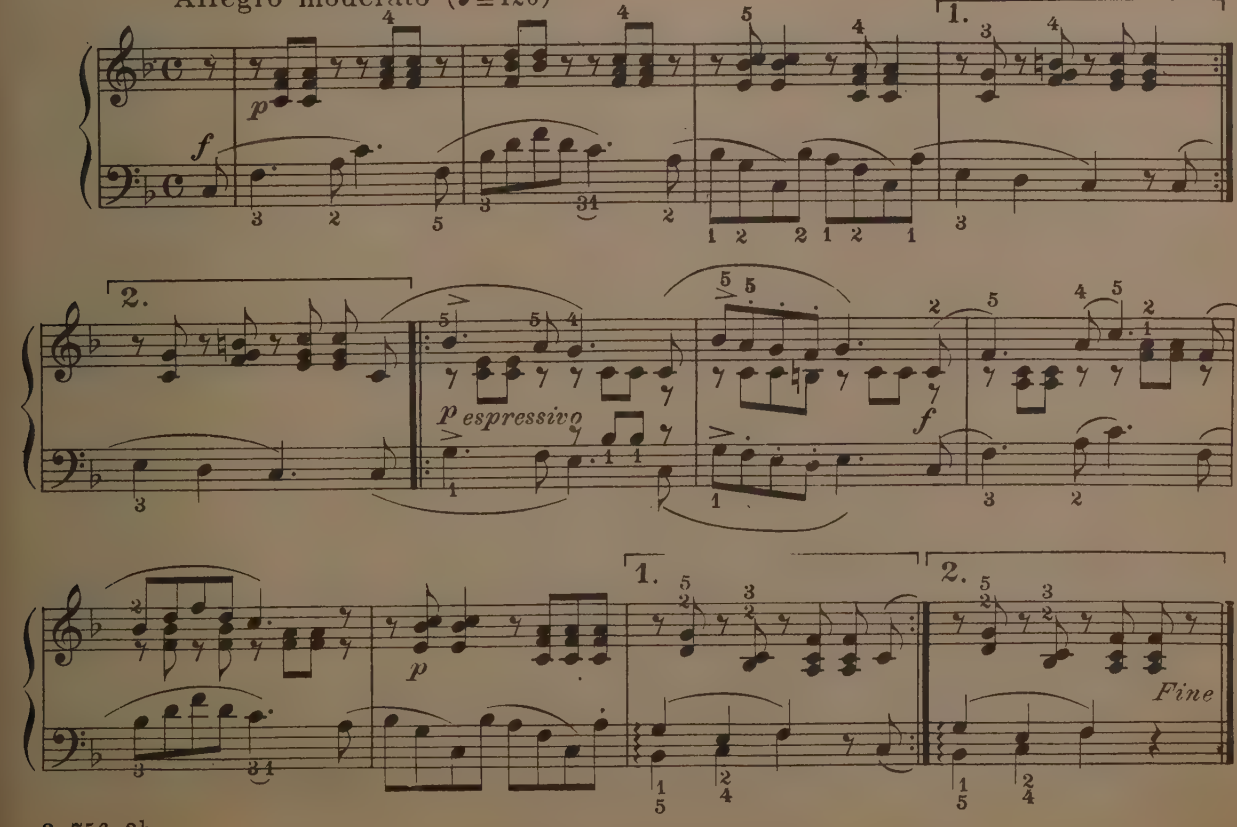


Edited by
Charles Dennée

THE MERRY FARMER

SCHUMANN
Op. 68. No 10

Allegro moderato (♩=120)



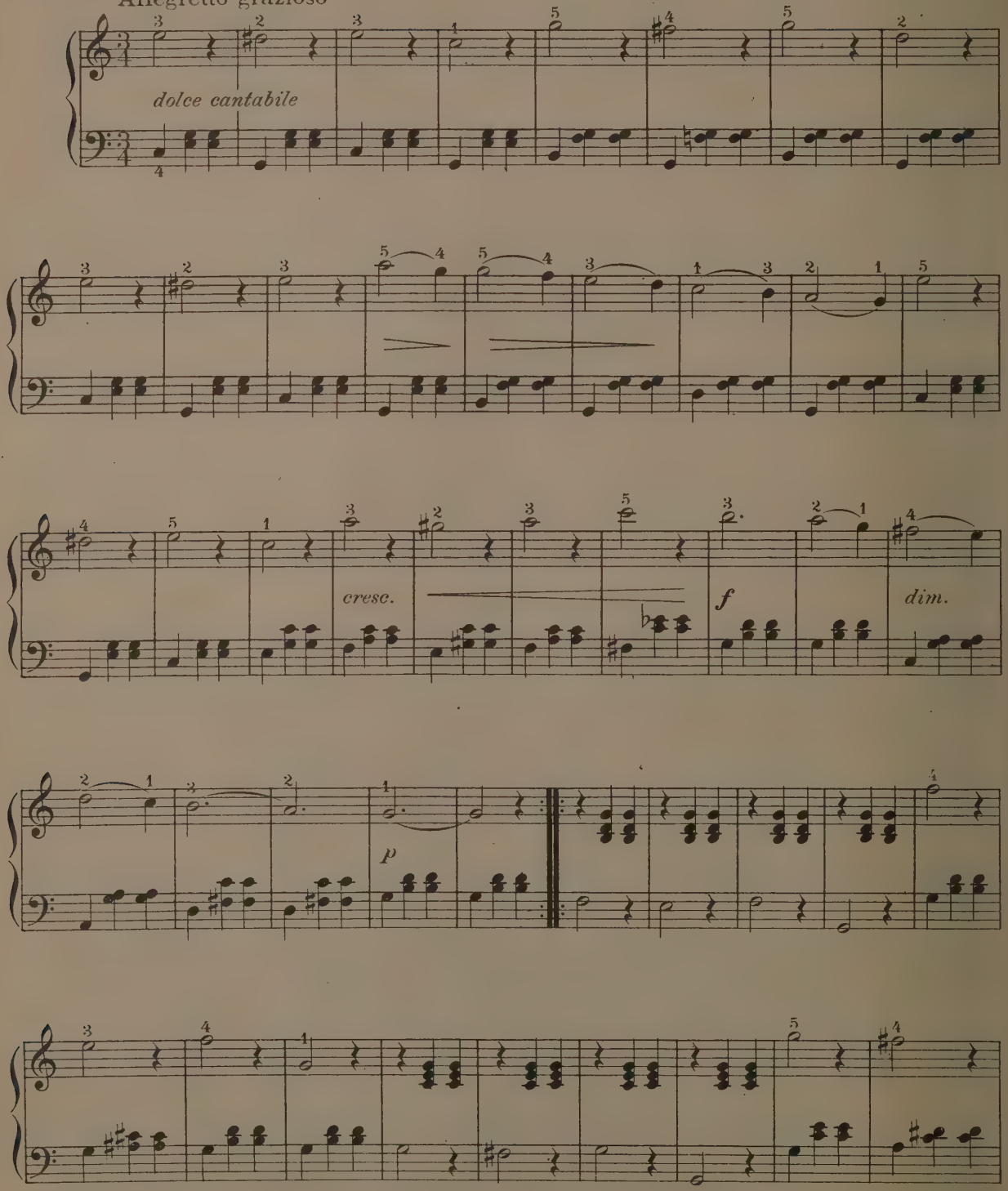
Invitation to the Dance

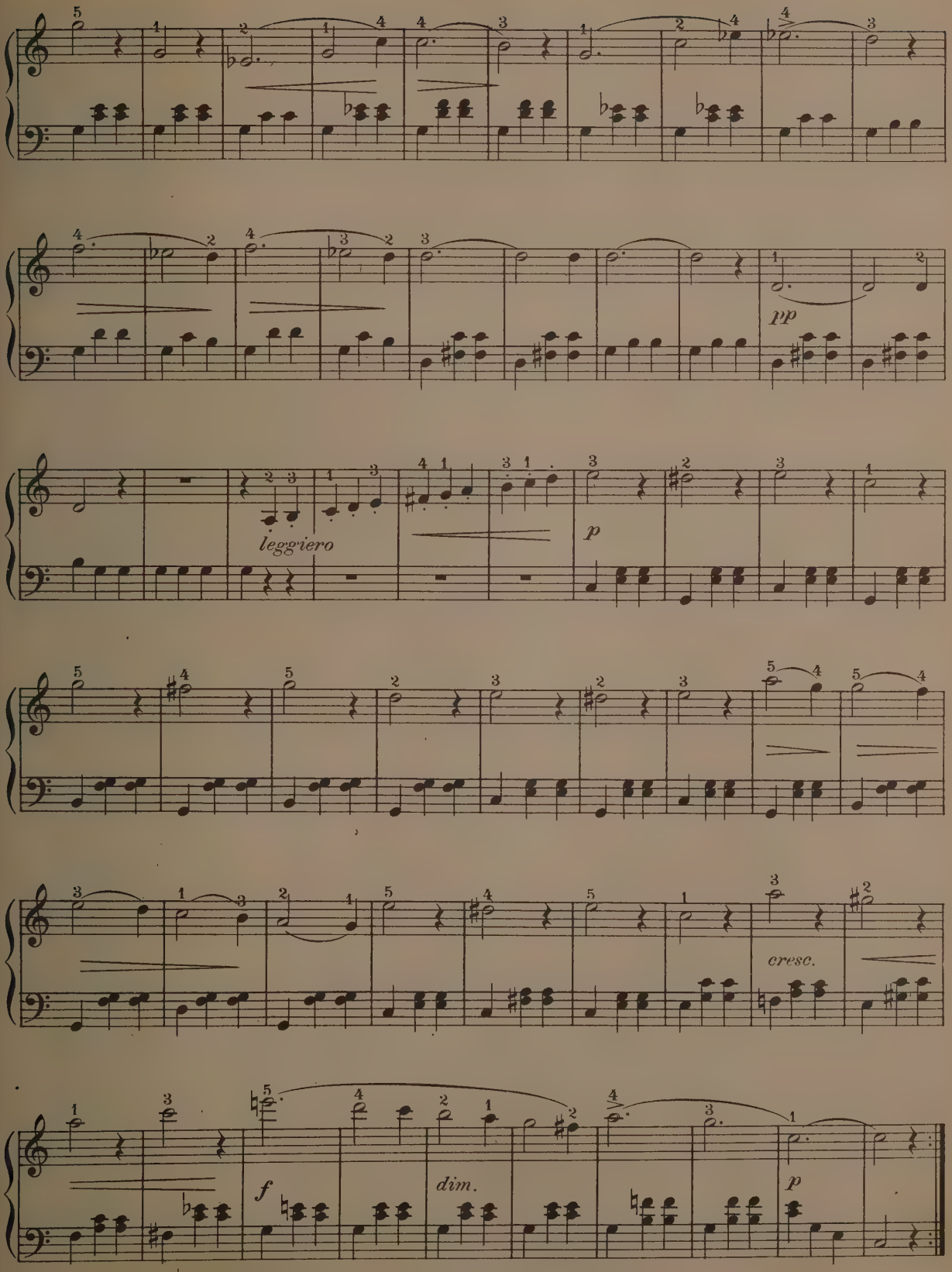
(Simplified)

Edited by
CHARLES DENNÉE

C. M. von WEBER

Allegretto grazioso



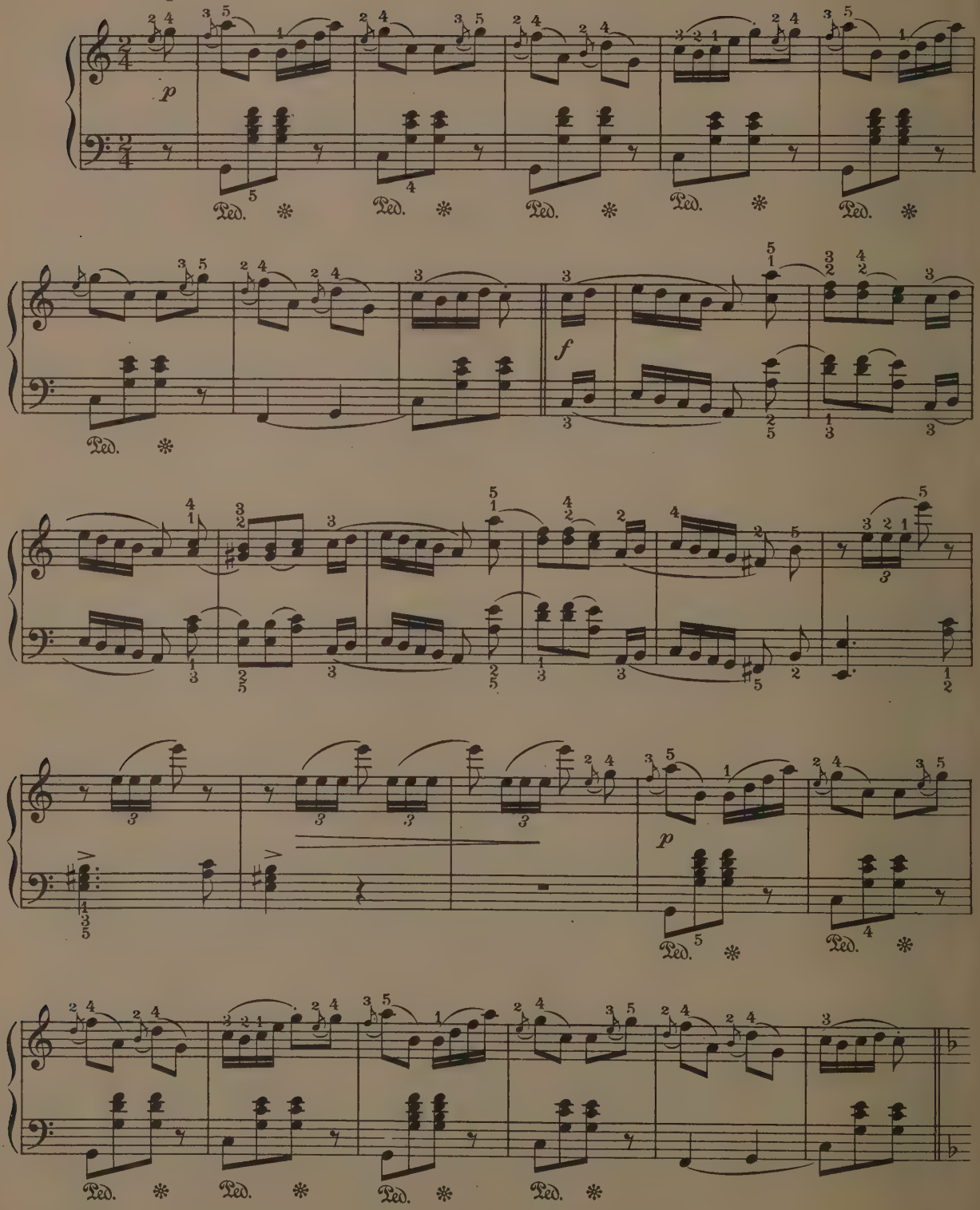

pp
leggiero
p
cresc.
f
dim.
p

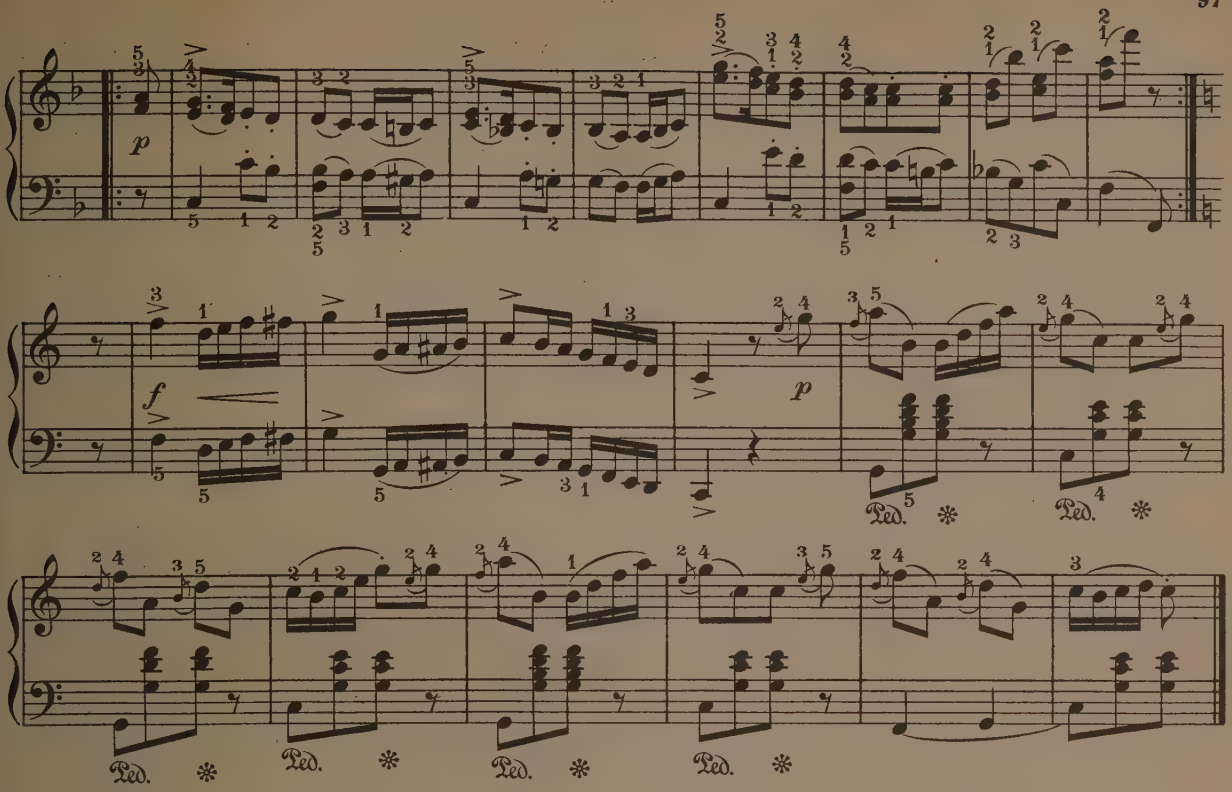
FAIRY POLKA

Edited by
Charles Dennée

FRITZ SPINDLER
Op. 93, No 3

Tempo di Polka

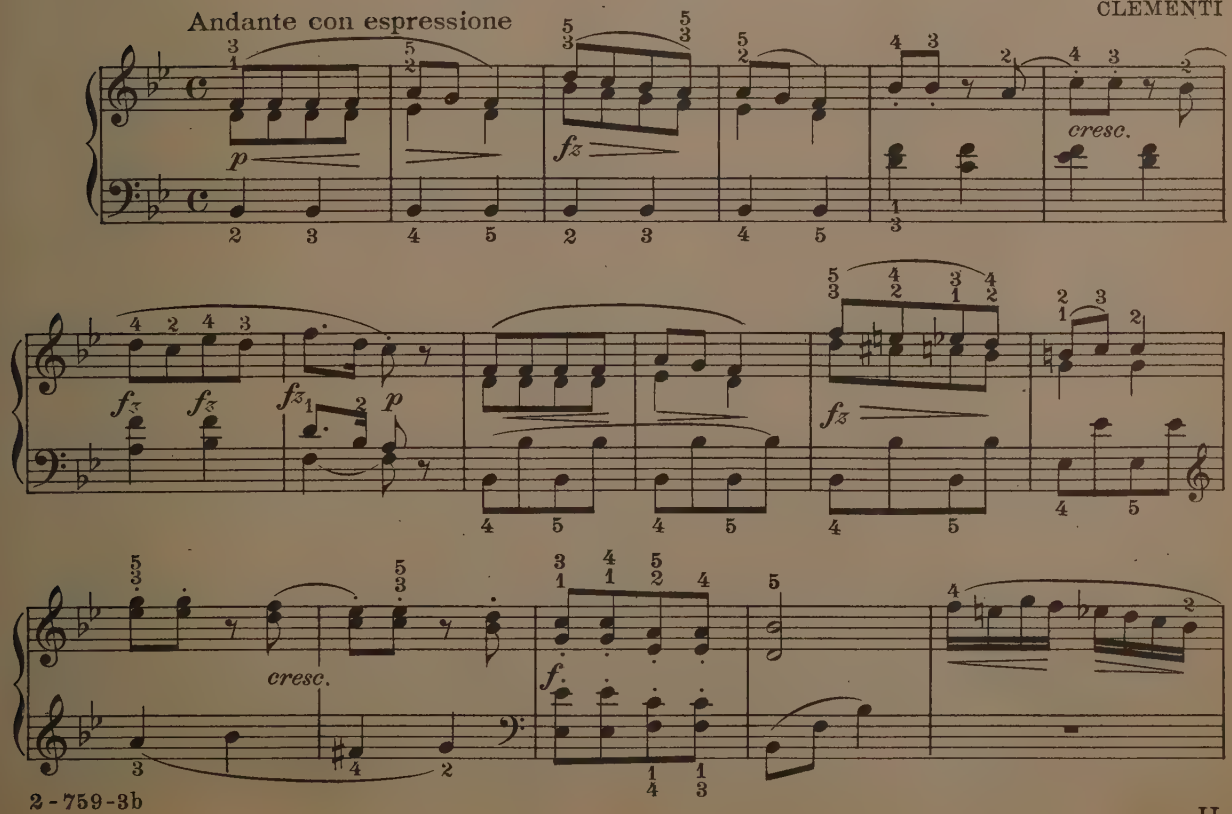


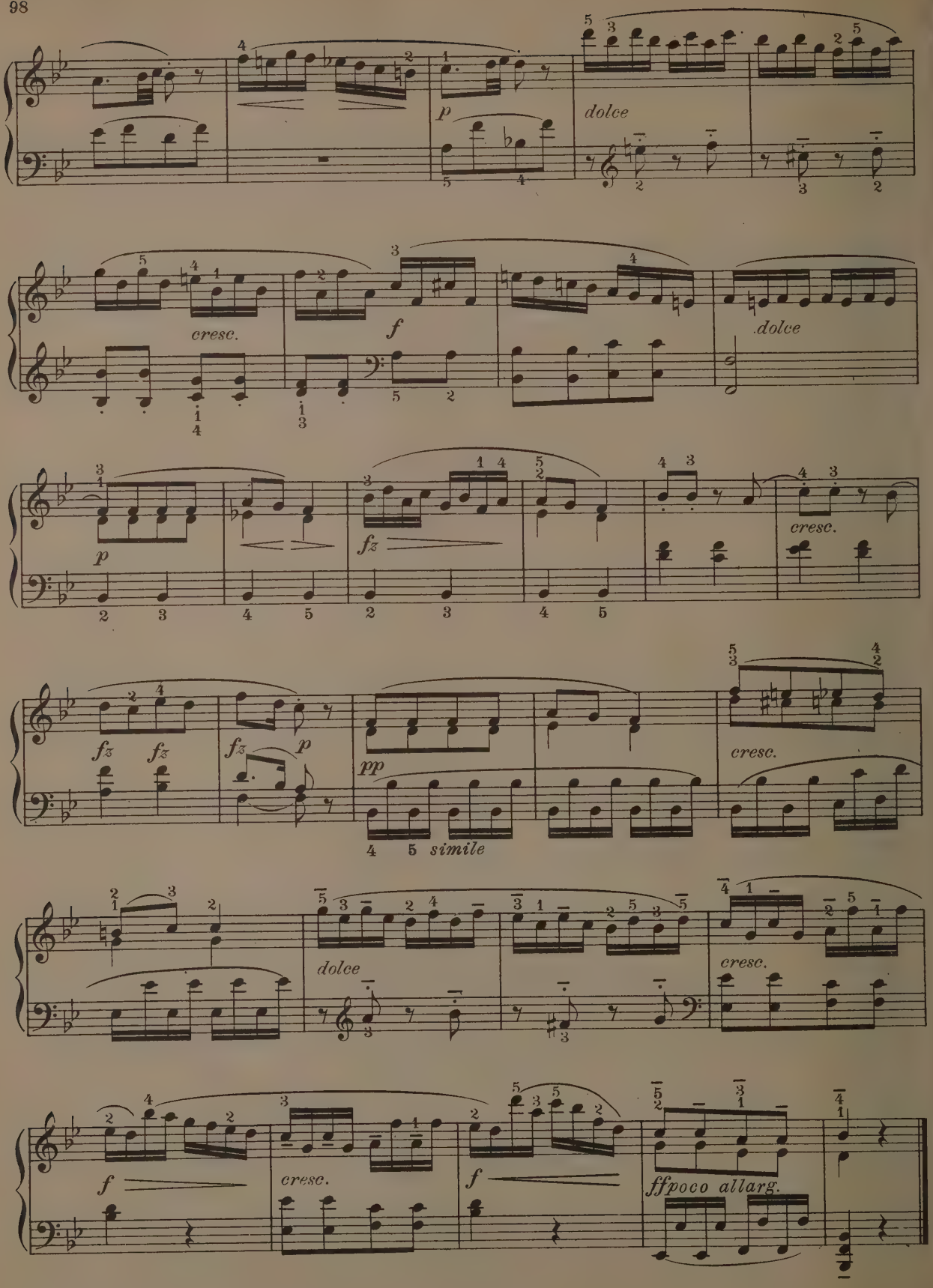


ANDANTE

(From Sonatine, Op. 36, No. 4)

CLEMENTI

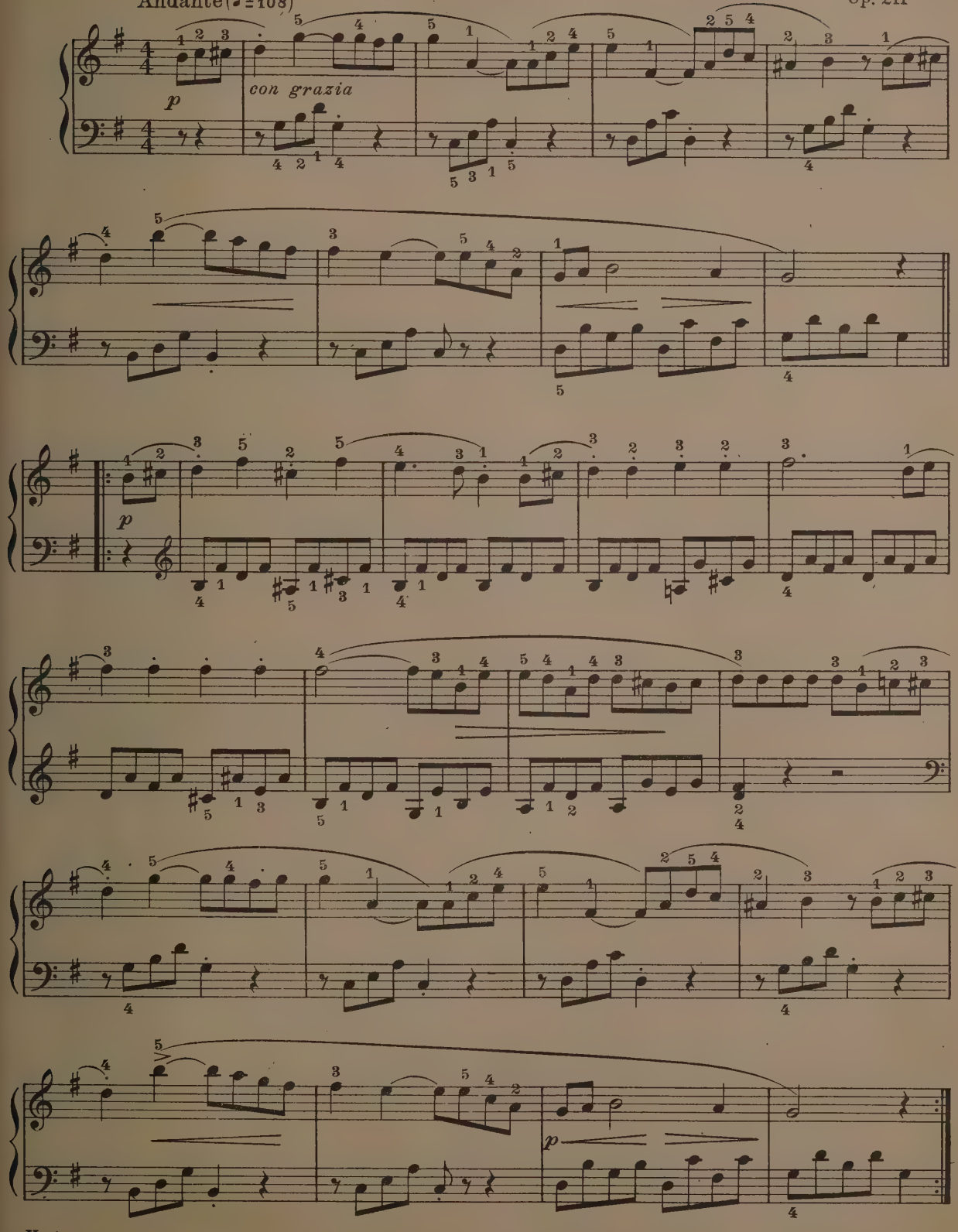



p
dolce
cresc.
f
dolce
p
fz
cresc.
fz fz
fz p
pp
cresc.
simile
dolce
cresc.
f
cresc.
f
ffpoco allarg.

ROMANCE

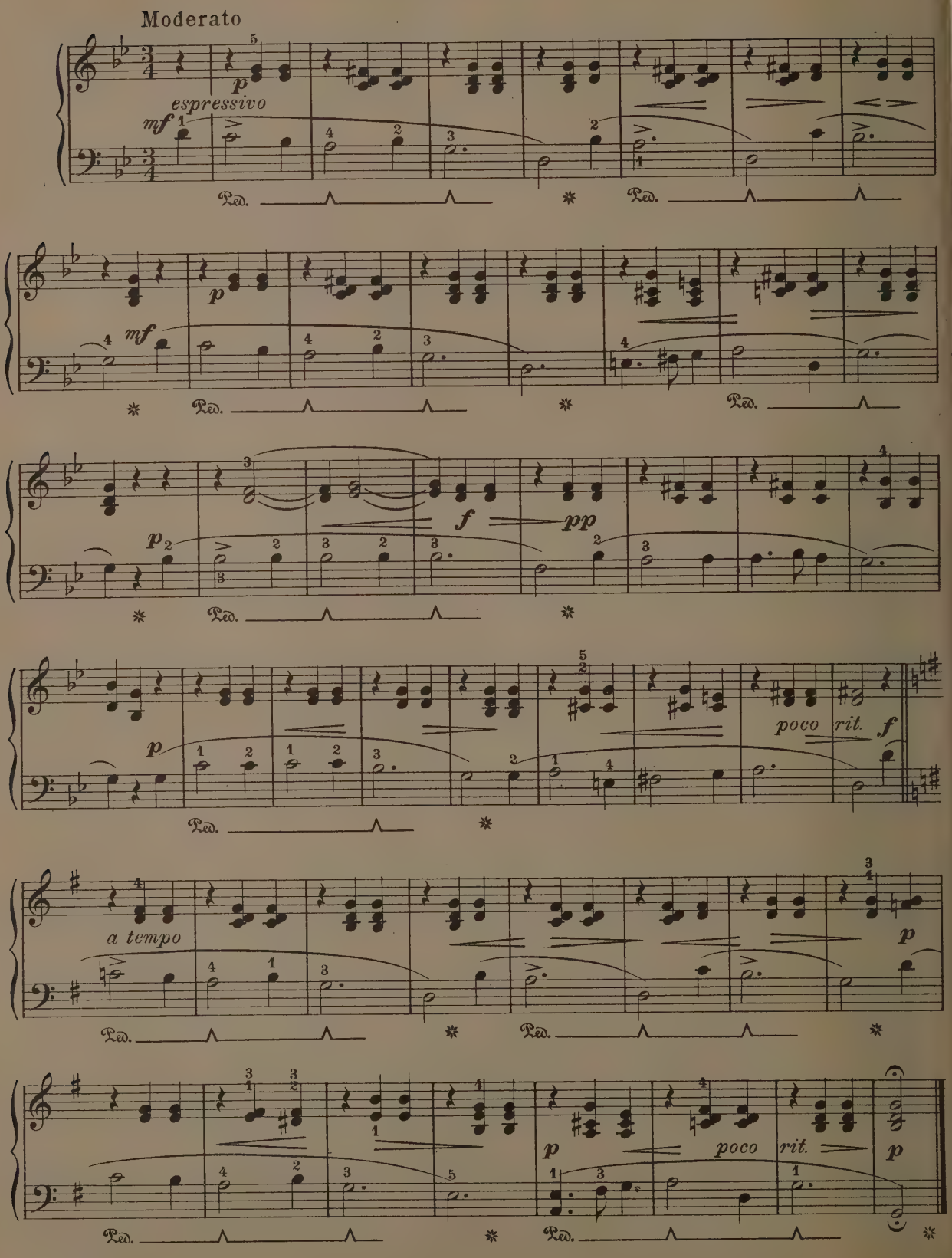
G MAJOR

FR. HÜNTEN
Op. 211



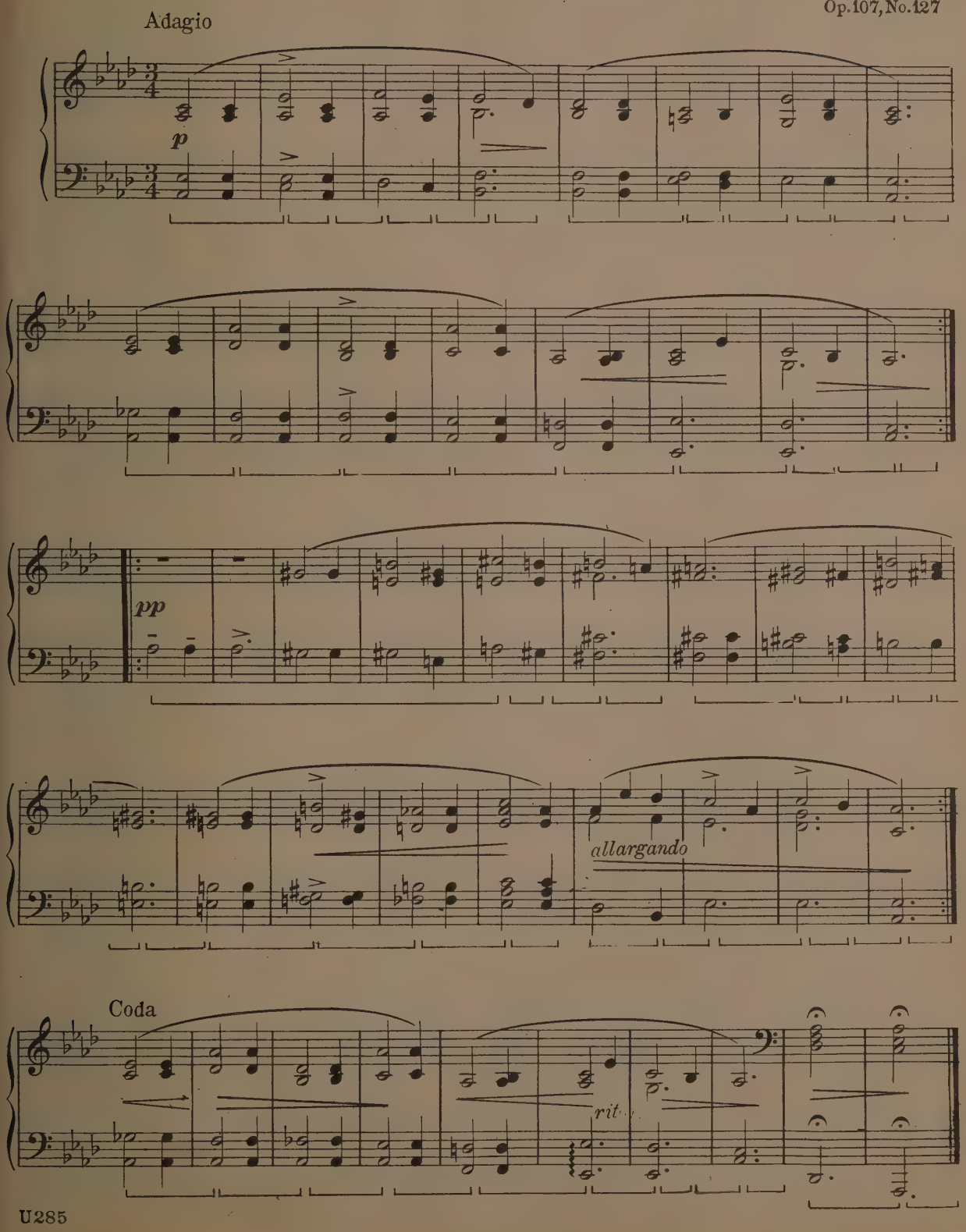
VALSE TRISTE

LANCIANI



EVENING PEACE

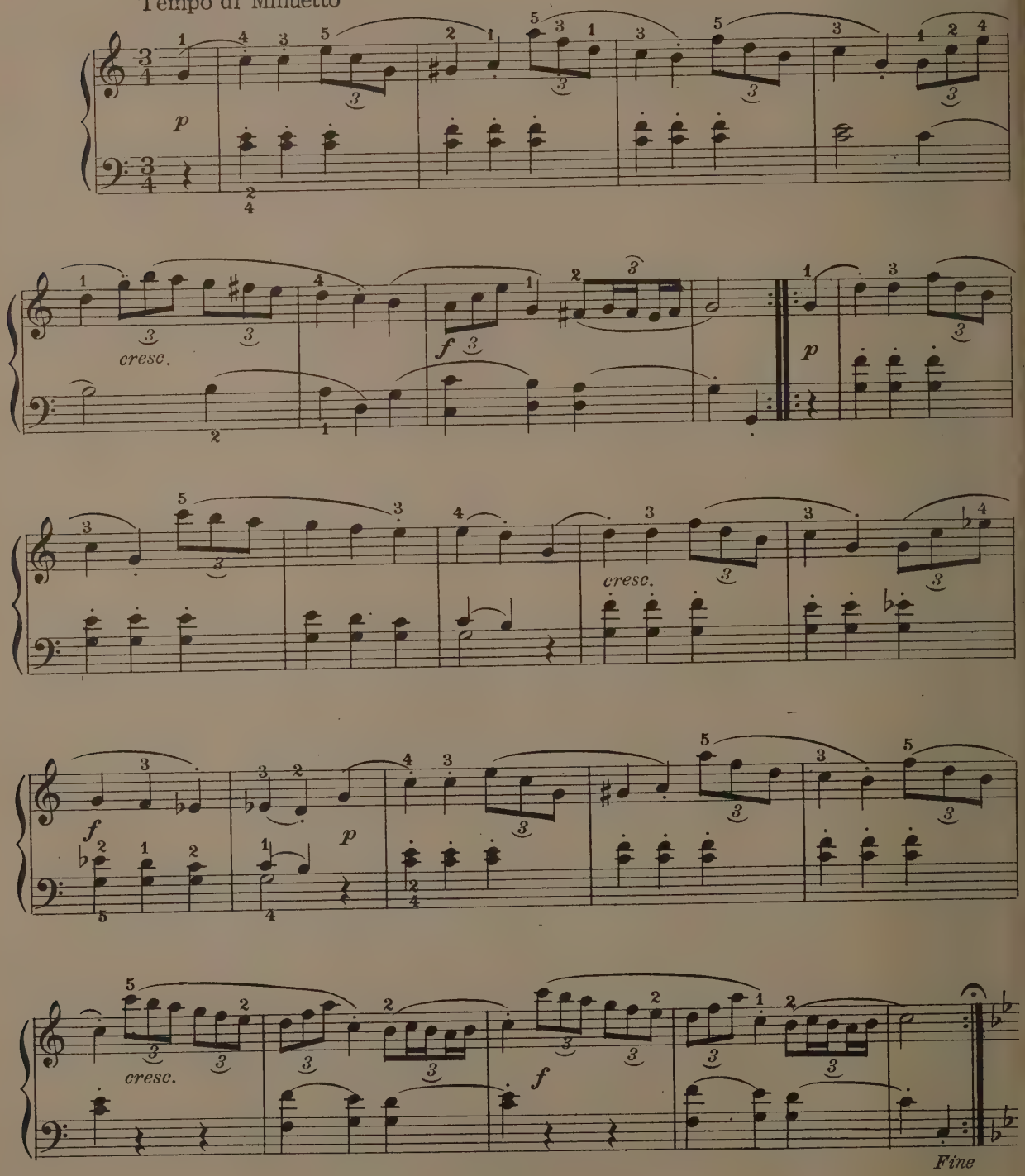
CARL REINECKE
Op.107, No.127



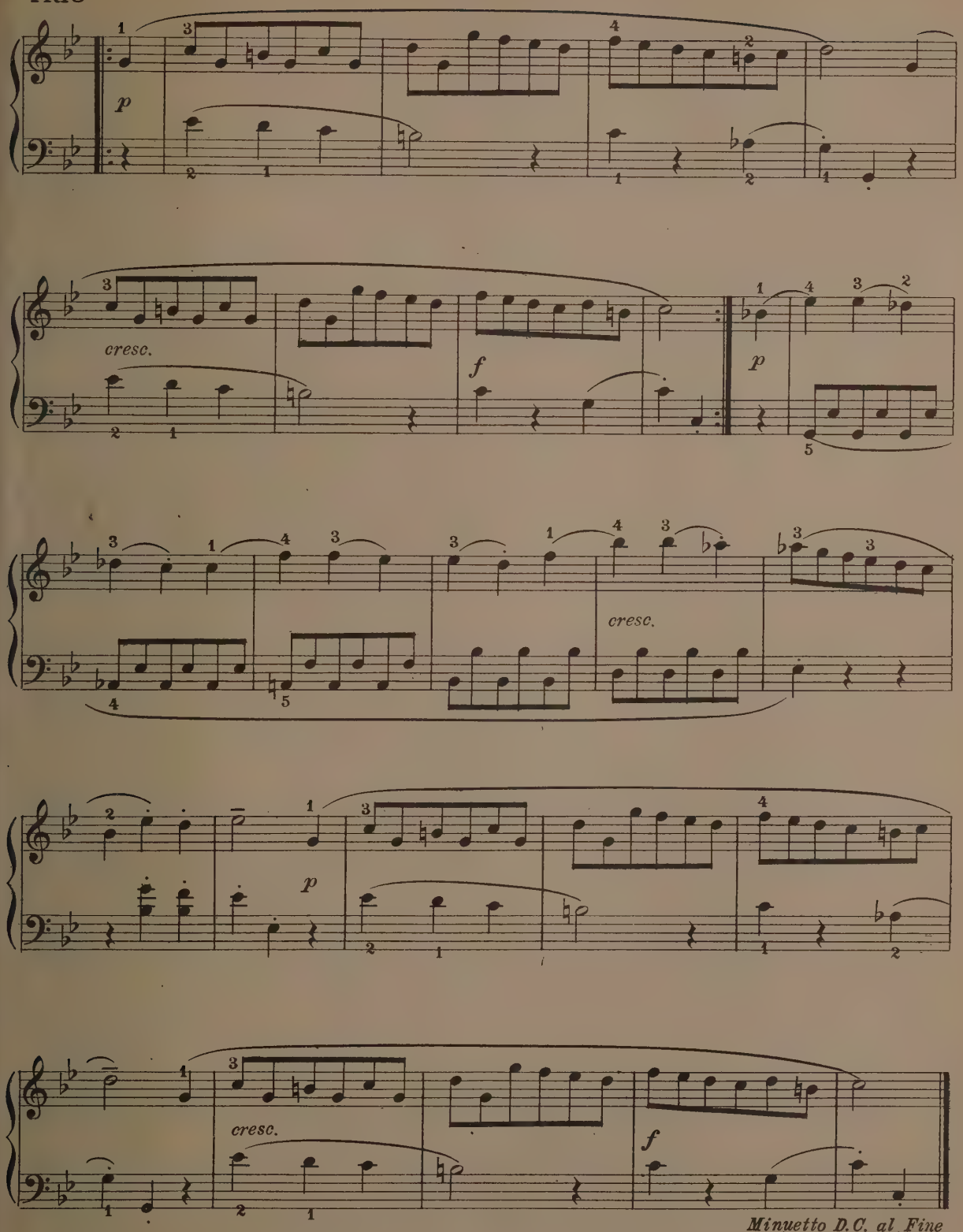
MINUETTO

JOSEPH HAYDN

Tempo di Minuetto



TRIO

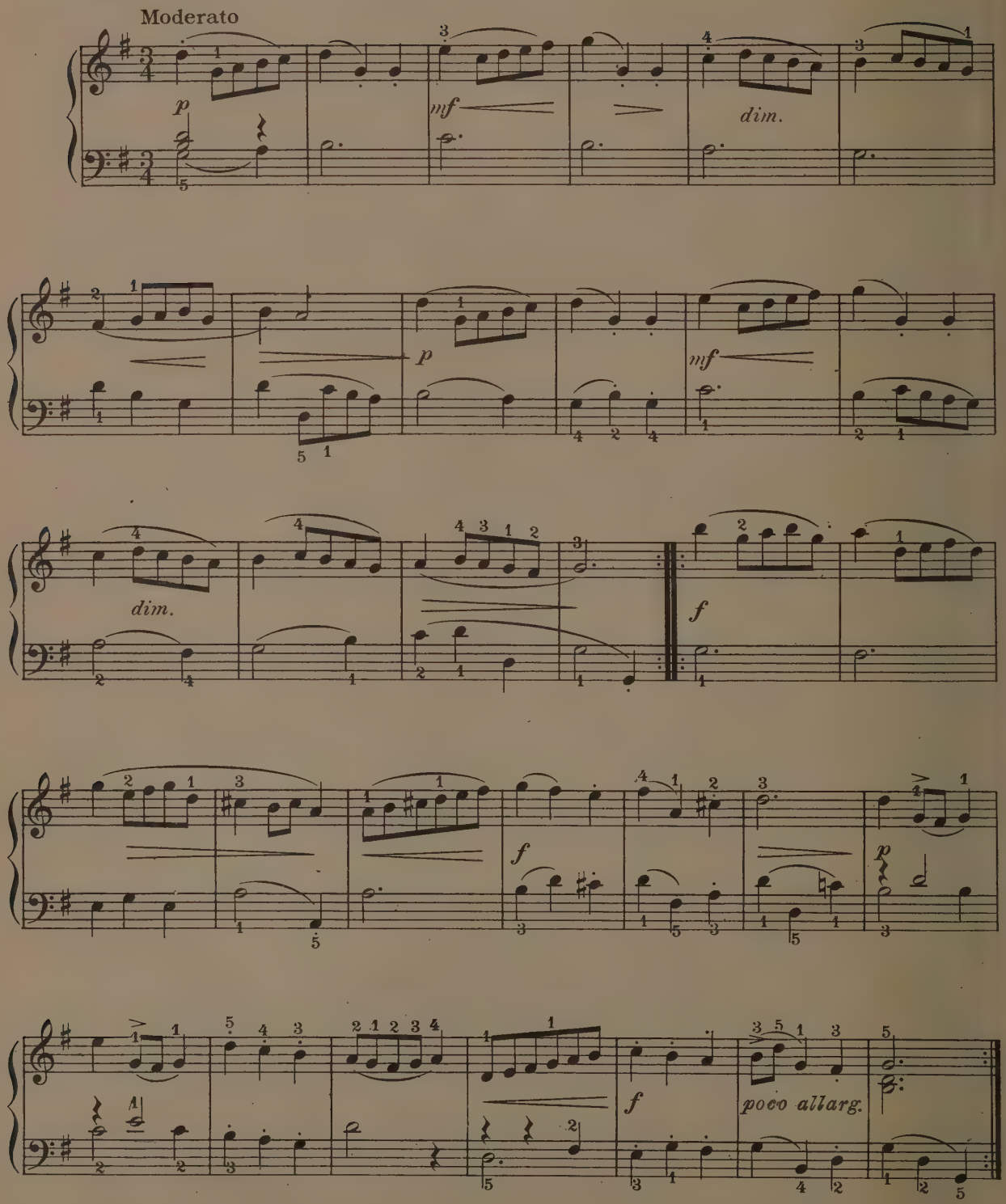


Minuetto D.C. al Fine
senza replica

MENUET

Edited by
CHARLES DENNÉE

BACH

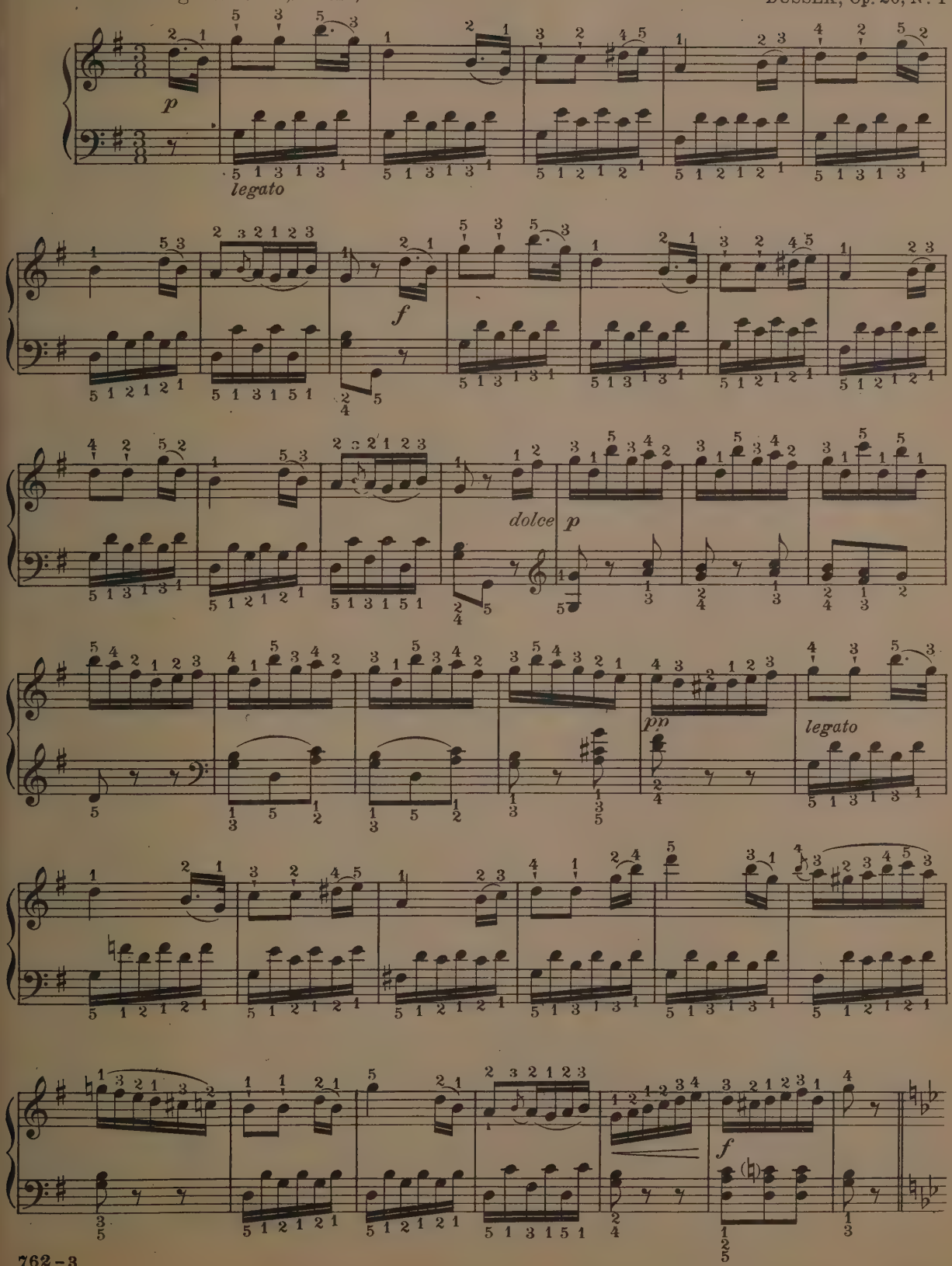


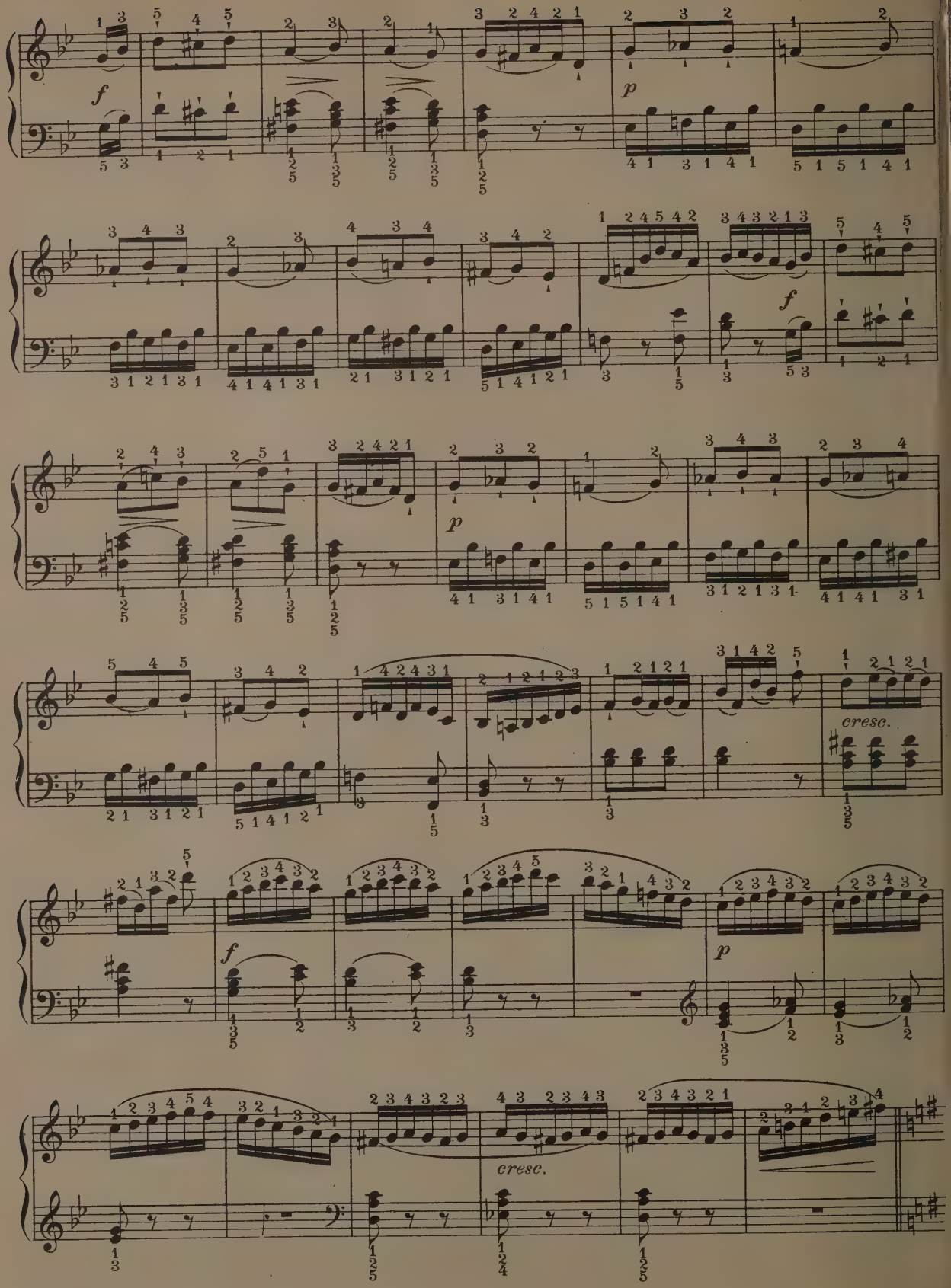
RONDO

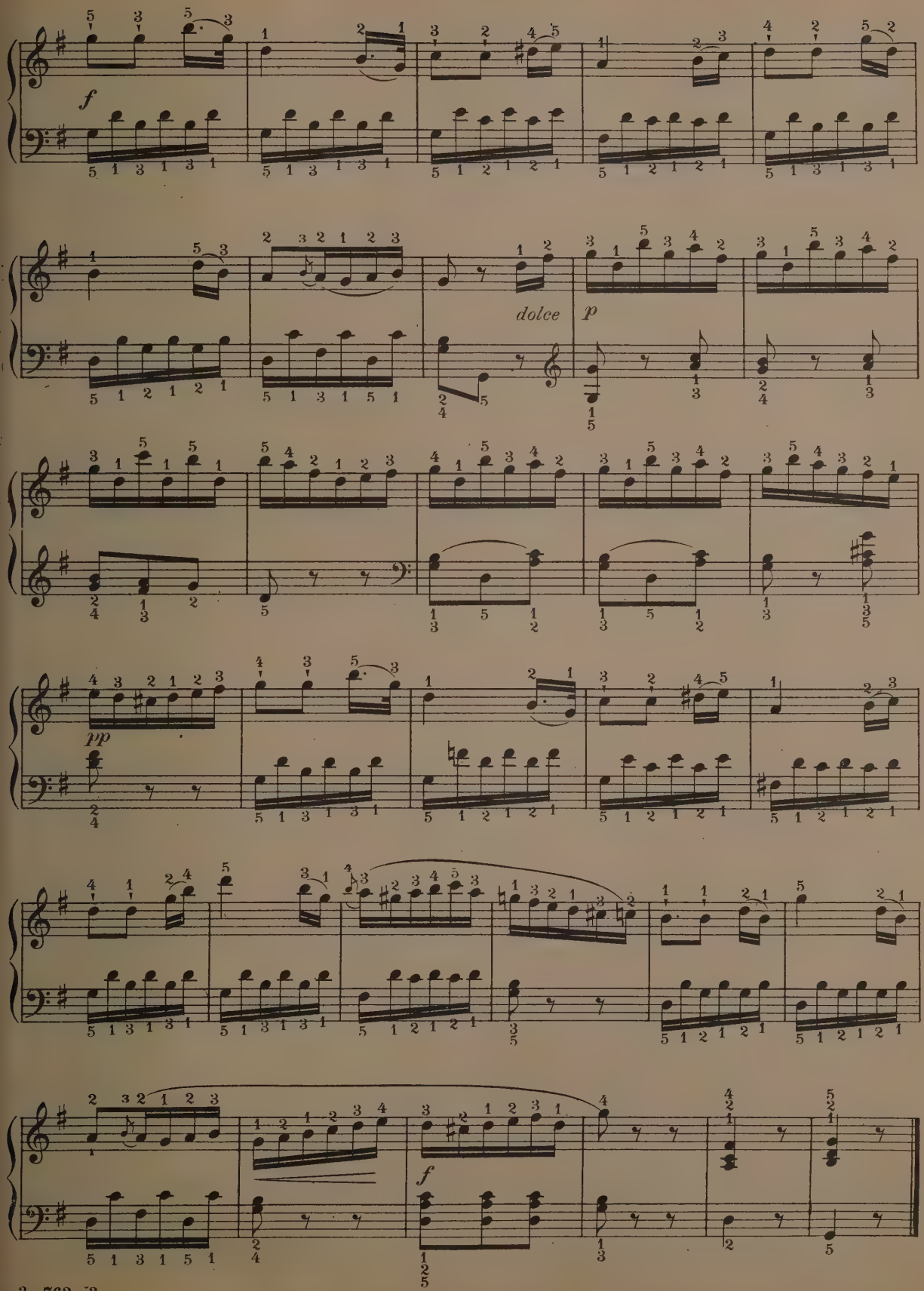
Edited by
CHARLES DENNÉE

Allegretto (♪ = 112 – 138)

DUSSEK, Op. 20, Nº 1

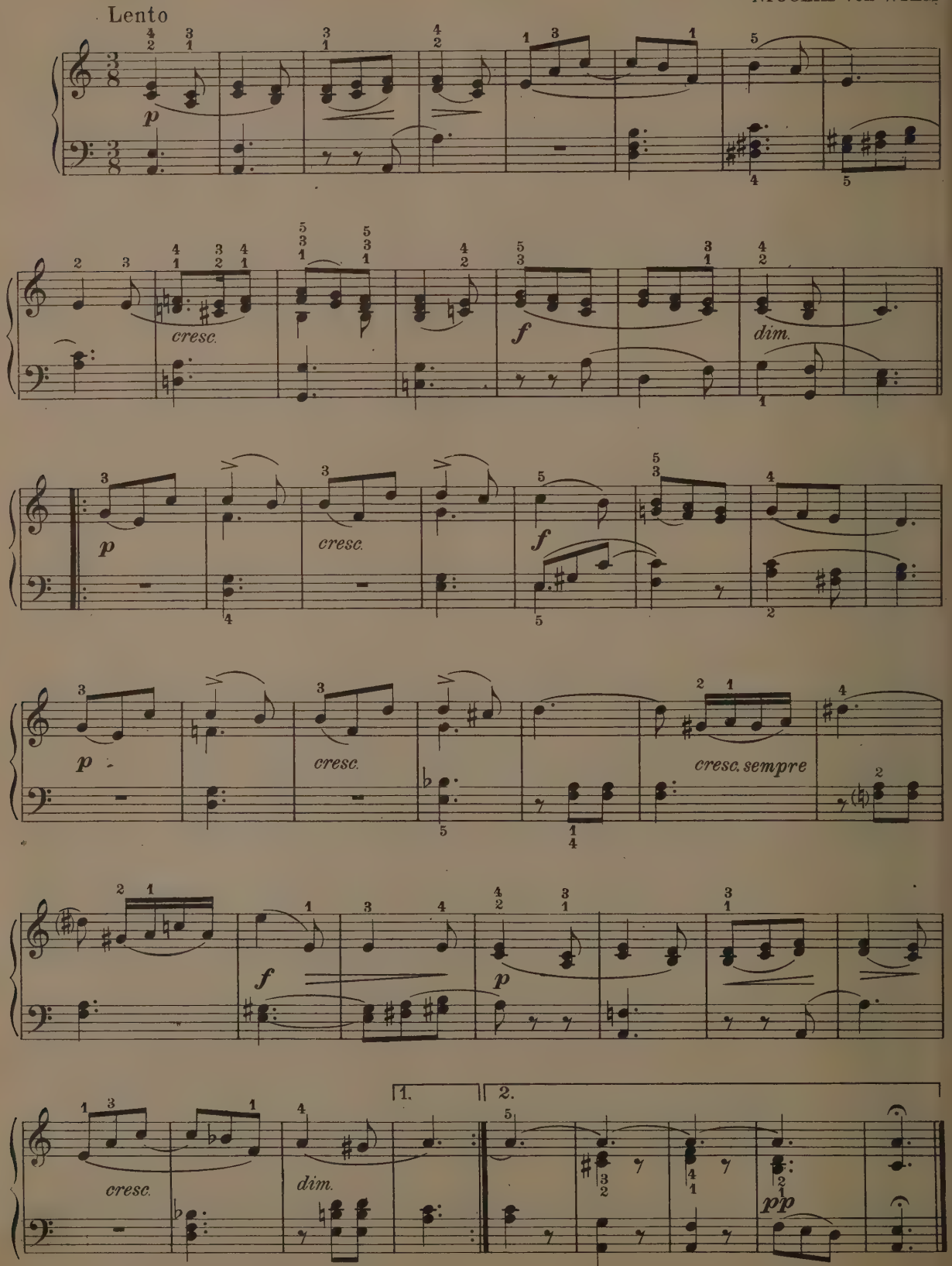



f
p
f
p
cresc.
f
p
cresc.


f
dolce
p
pp
f

POOR PETER

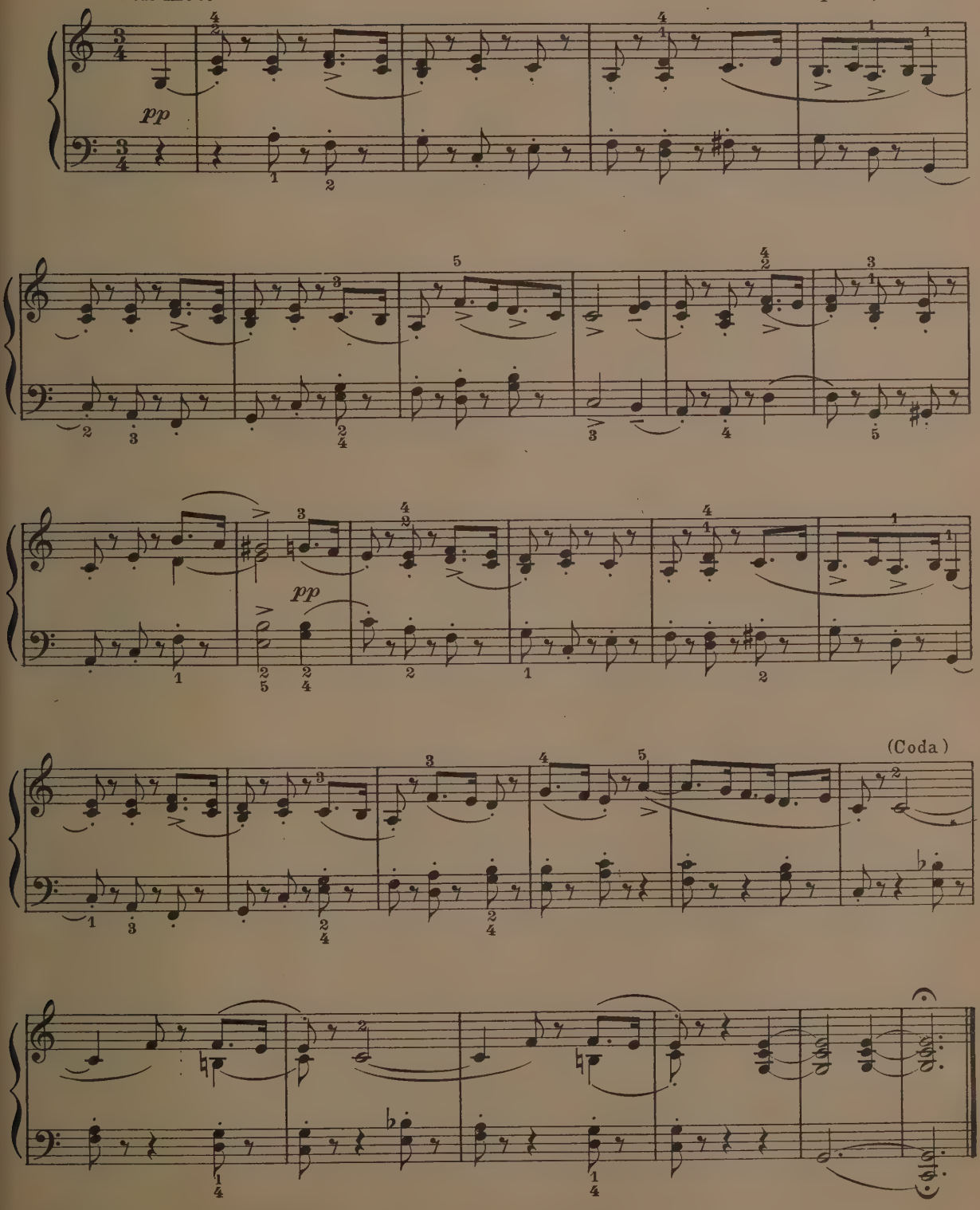
NICOLAI von WILM



MINUETTO

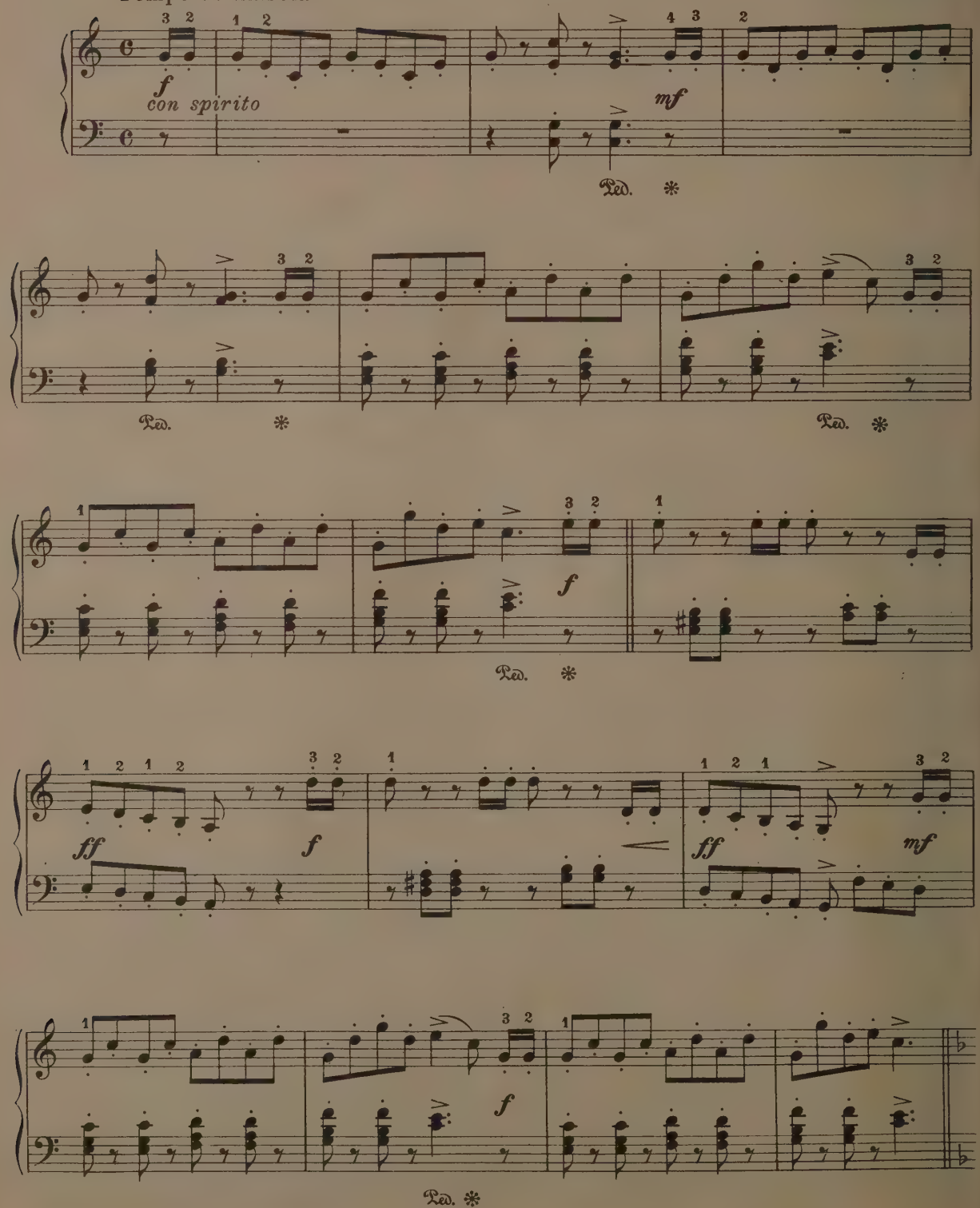
For a Masked Ball

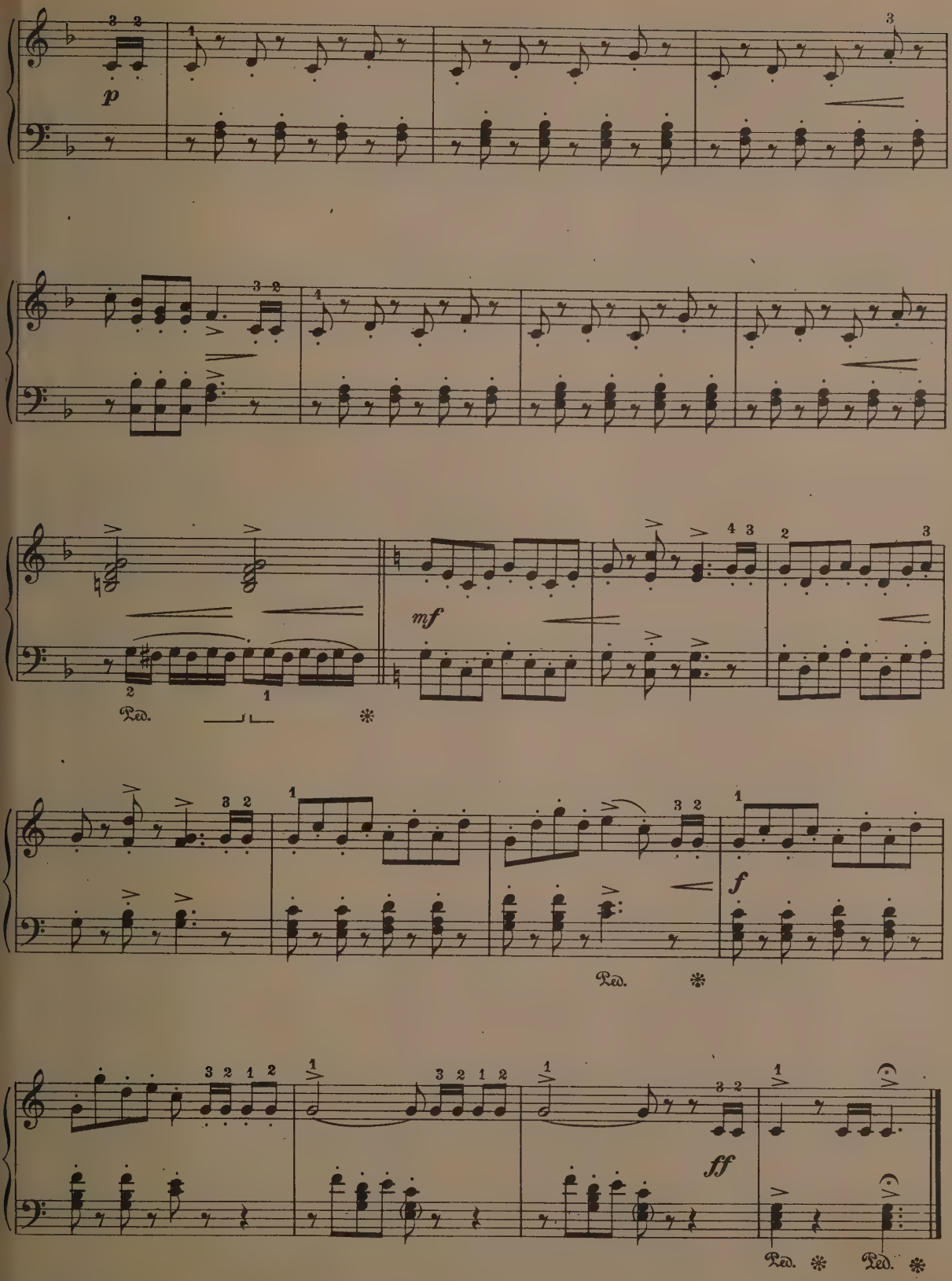
CARL REINECKE
Op. 107, No. 23



TRUMPETER'S SERENADE

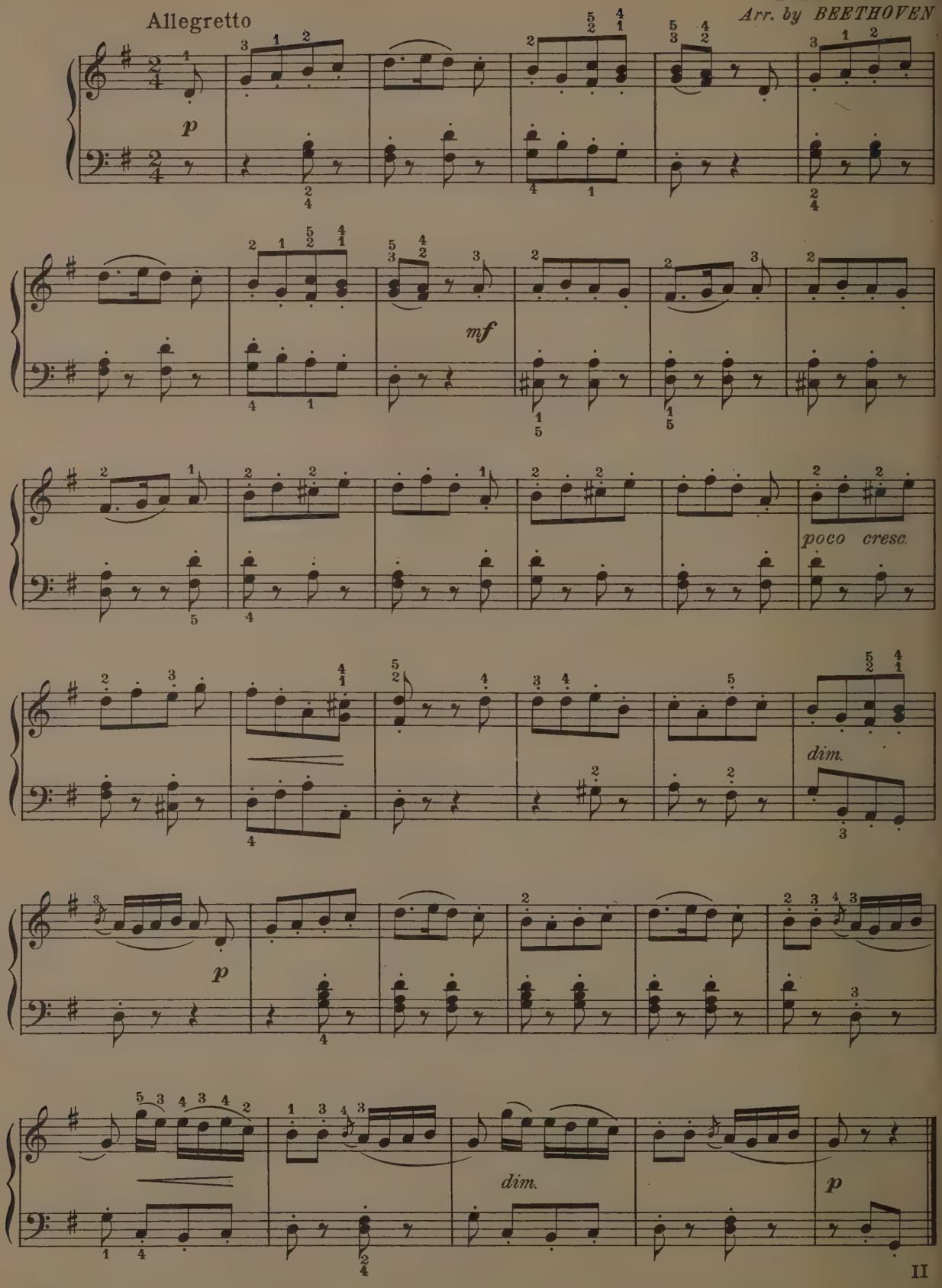
FRITZ SPINDLER
Op. 249, No. 20.




p
mf
Ped.
f
Ped.
ff
Ped.
Ped.

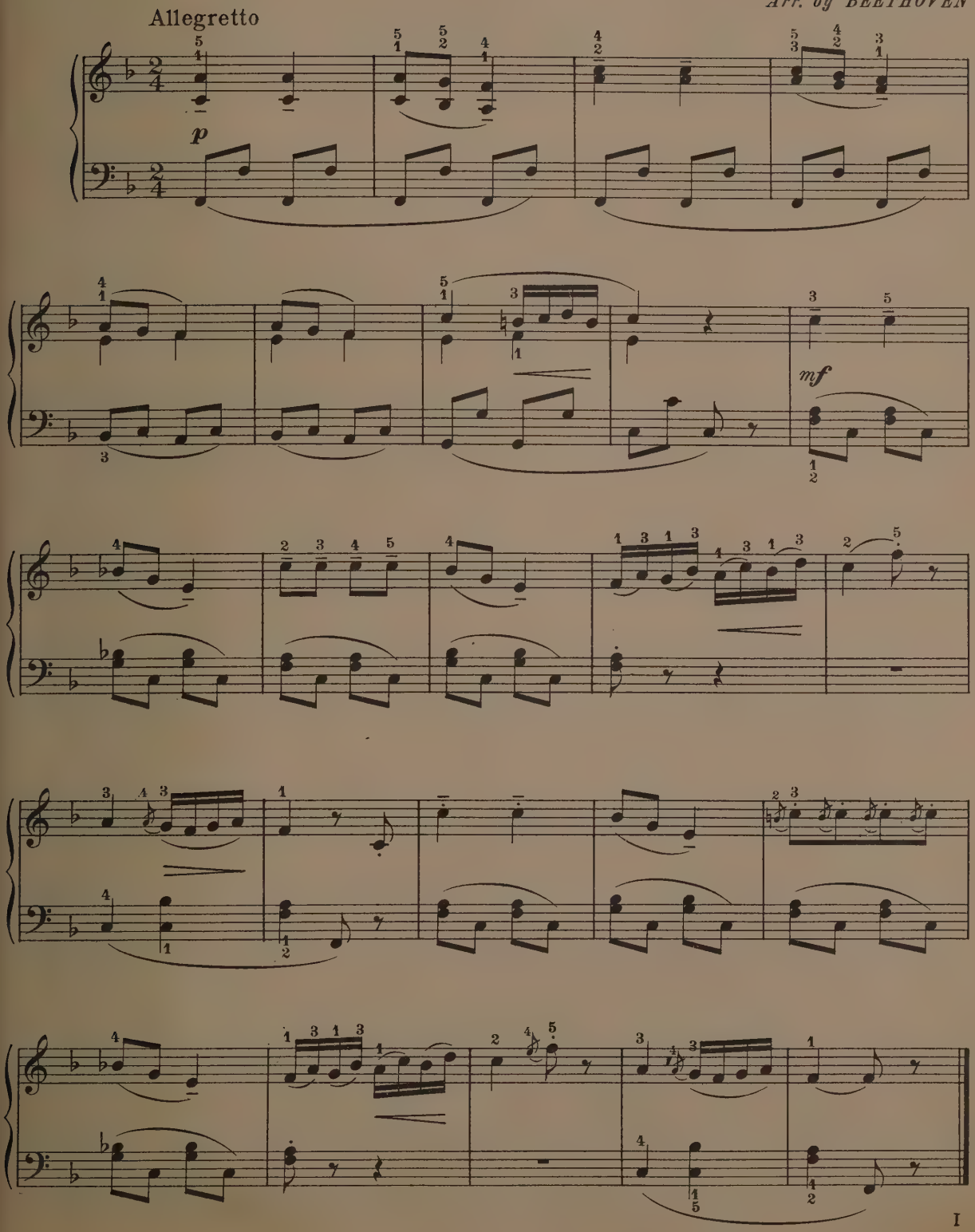
AIR

DITTERSDORF
Arr. by BEETHOVEN



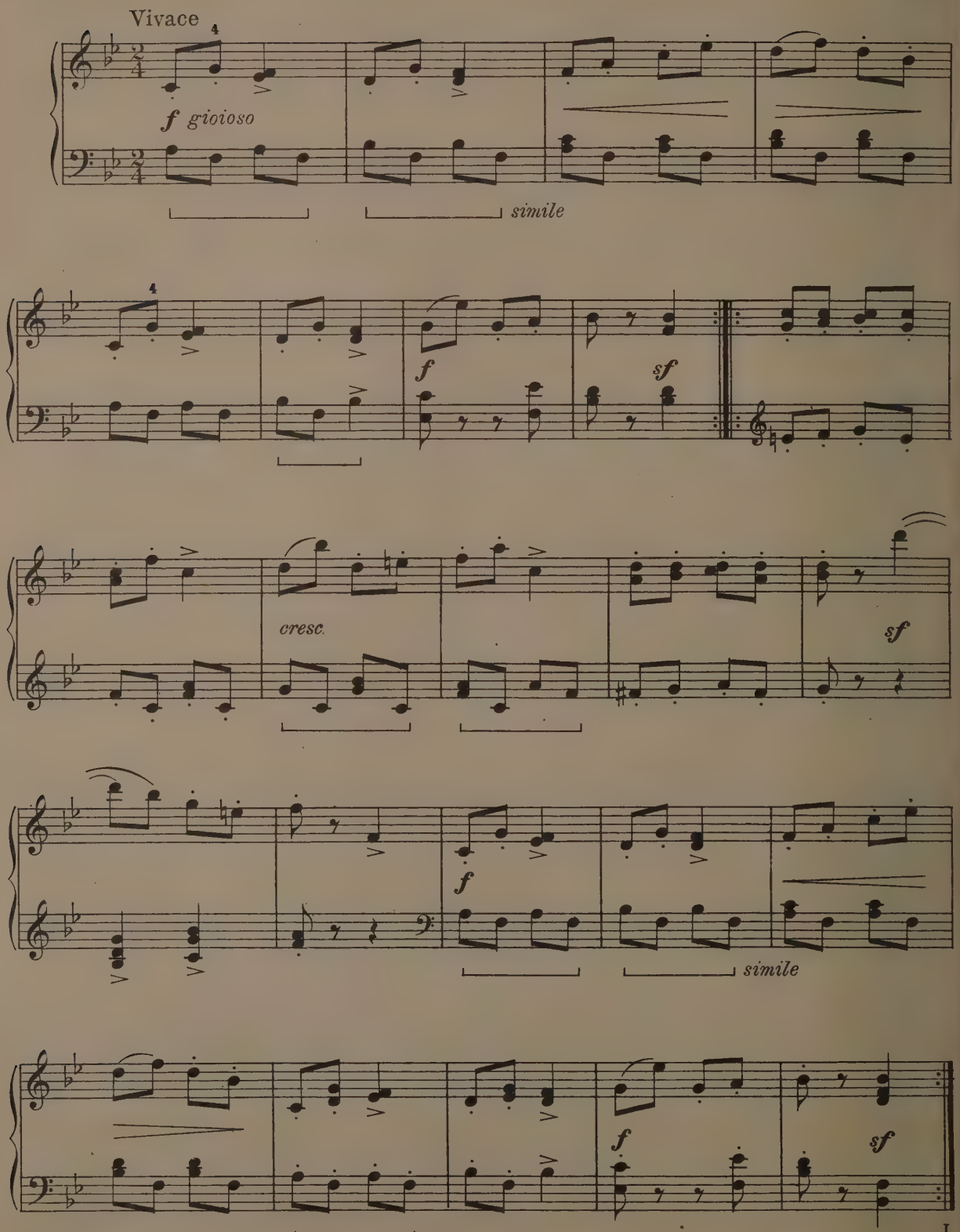
AIR

PAISIELLO
Arr. by BEETHOVEN



COUNTRY DANCE

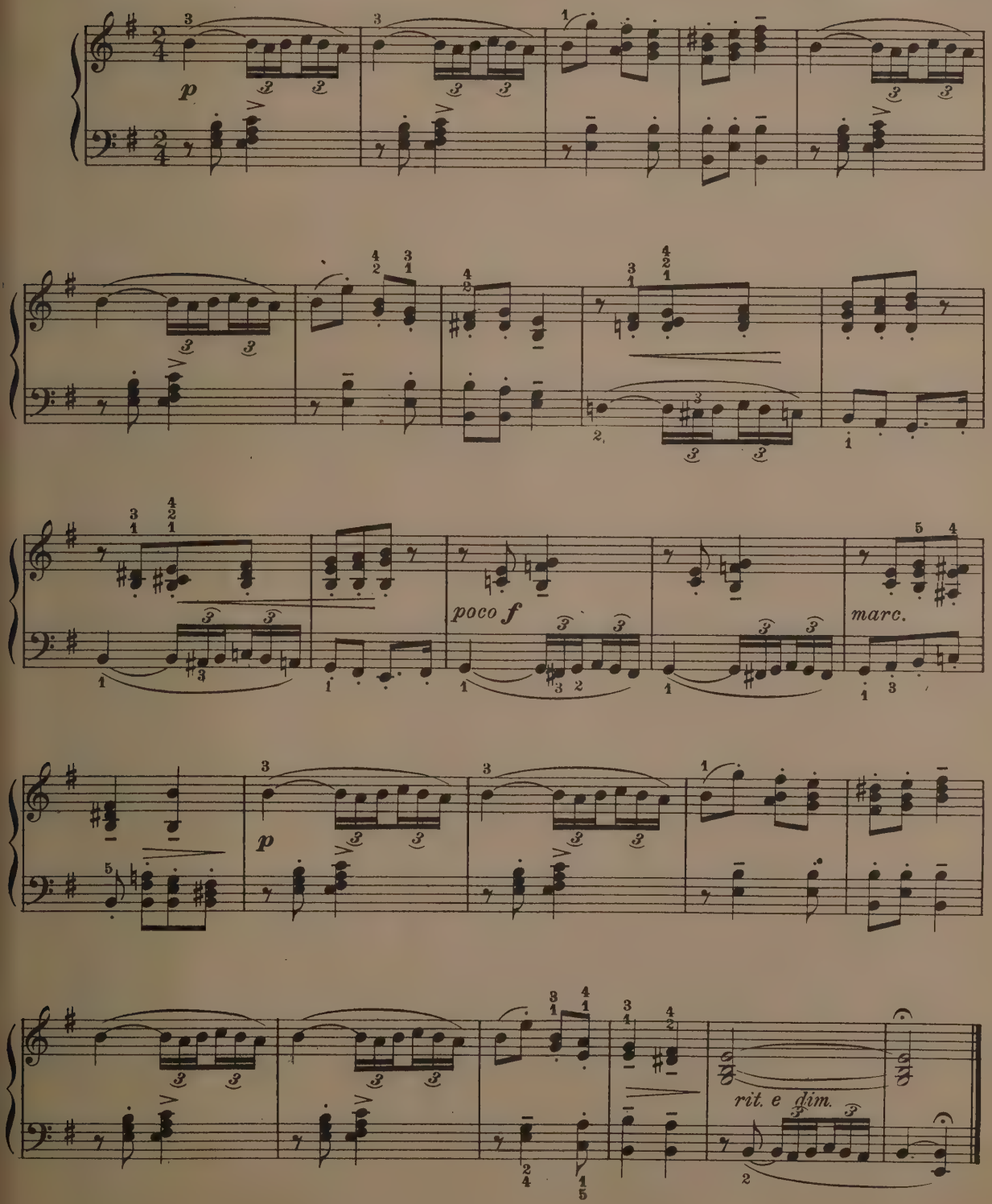
PAUER



SHEPHERD BOY

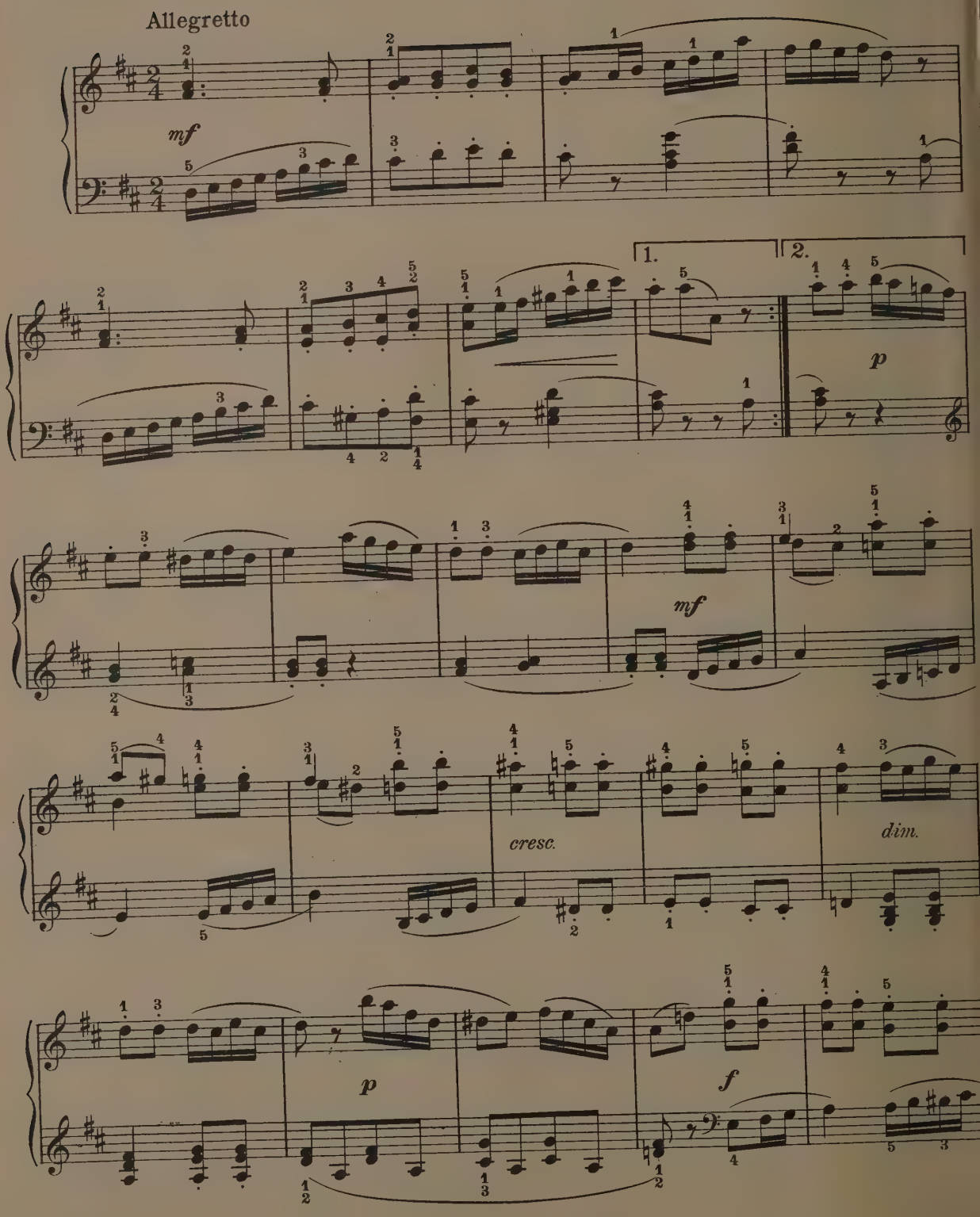
Andante, ma non tanto

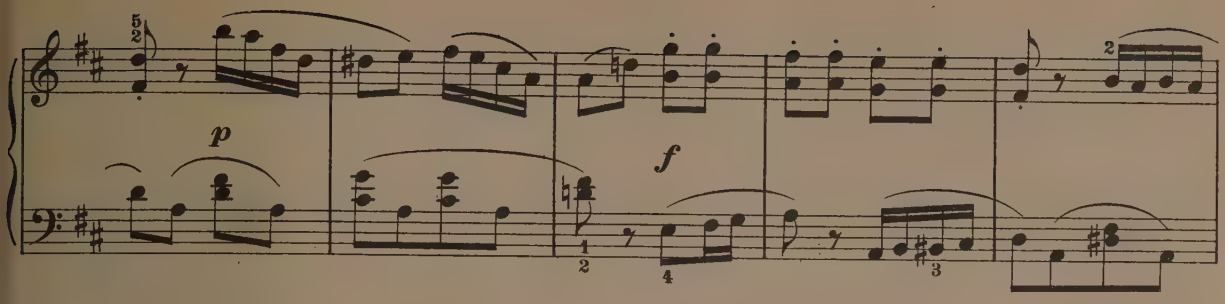
HUGO REINHOLD

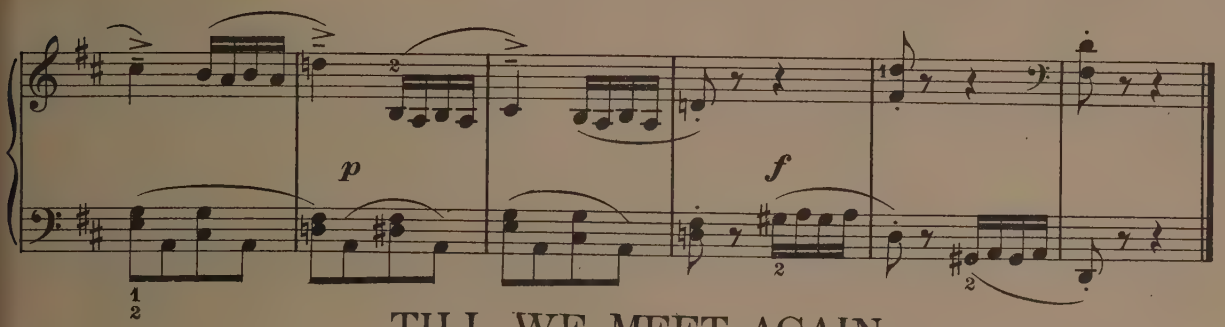


A DISPUTE

LOESCHHORN





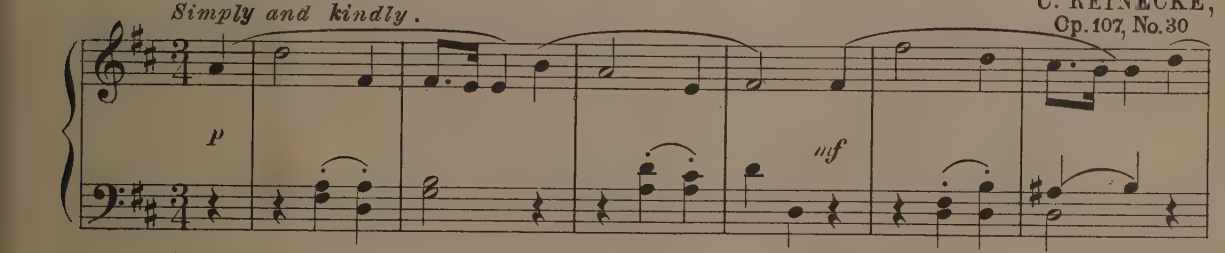


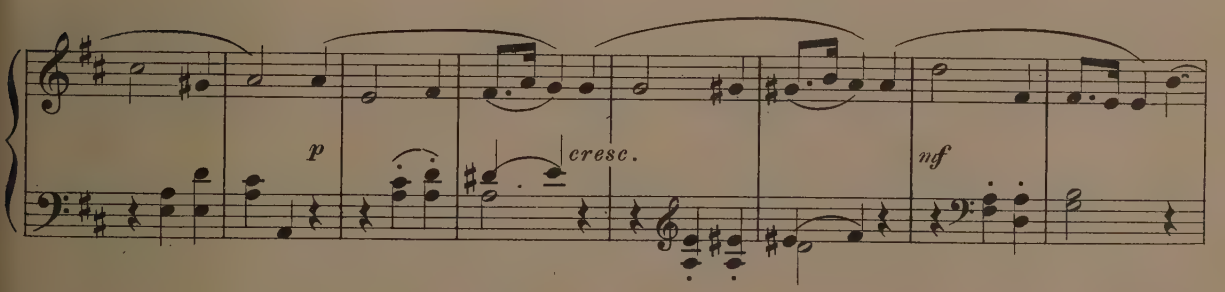
TILL WE MEET AGAIN

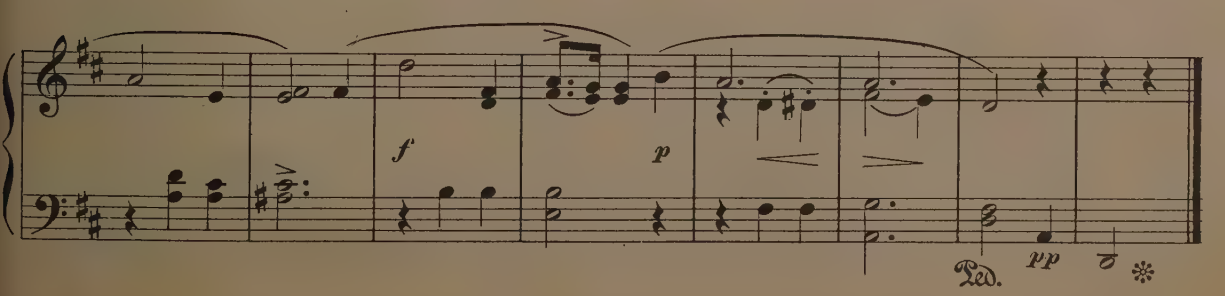
Andante.

Simply and kindly.

C. REINECKE,
Op. 107, No. 30



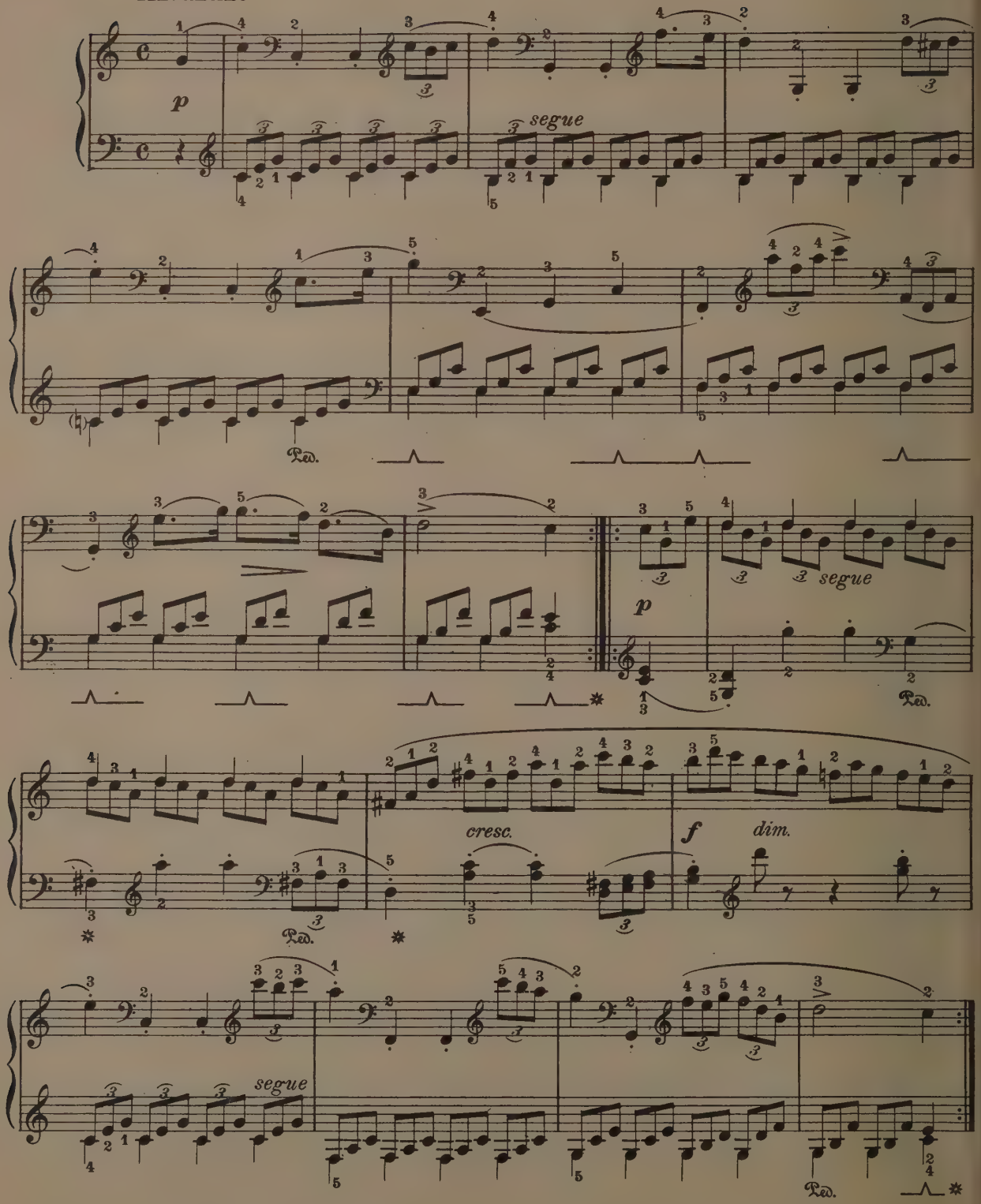




TRIO

For Flute, Lute and Bass Viol.

CARL CZERNY

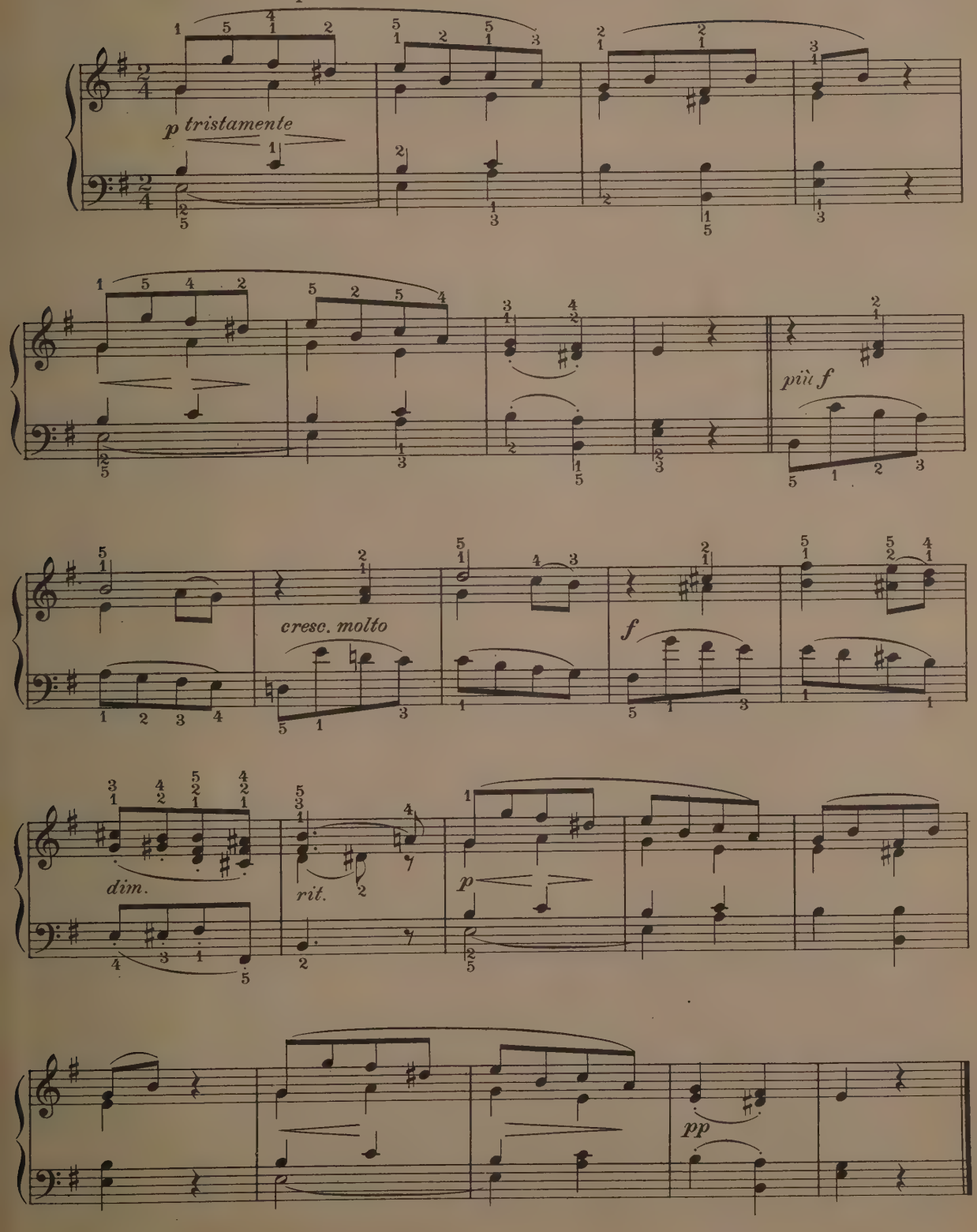


Edited by
Charles Denneé

LOSS

Andante con espressione

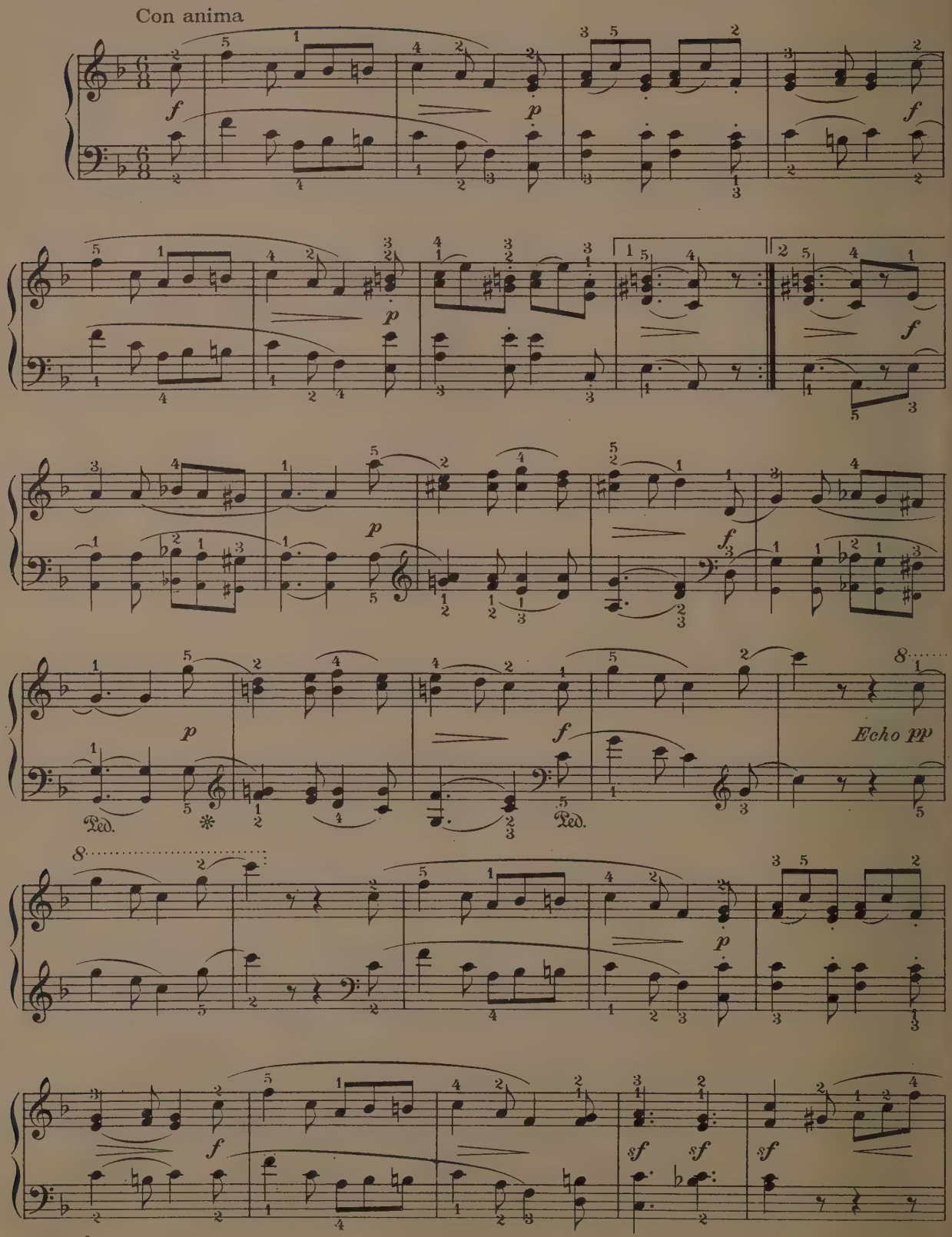
C. GURLITT

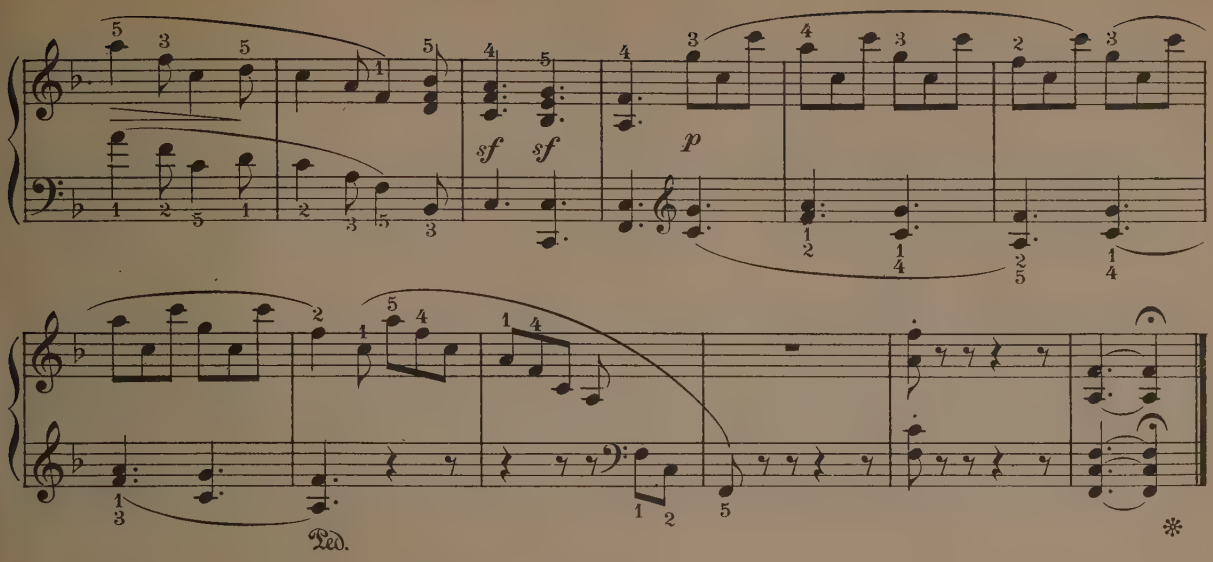


Jolly Huntsman

Edited by
CHARLES DENNÉE

GUSTAVE MERKEL, Op. 31, Nº 2



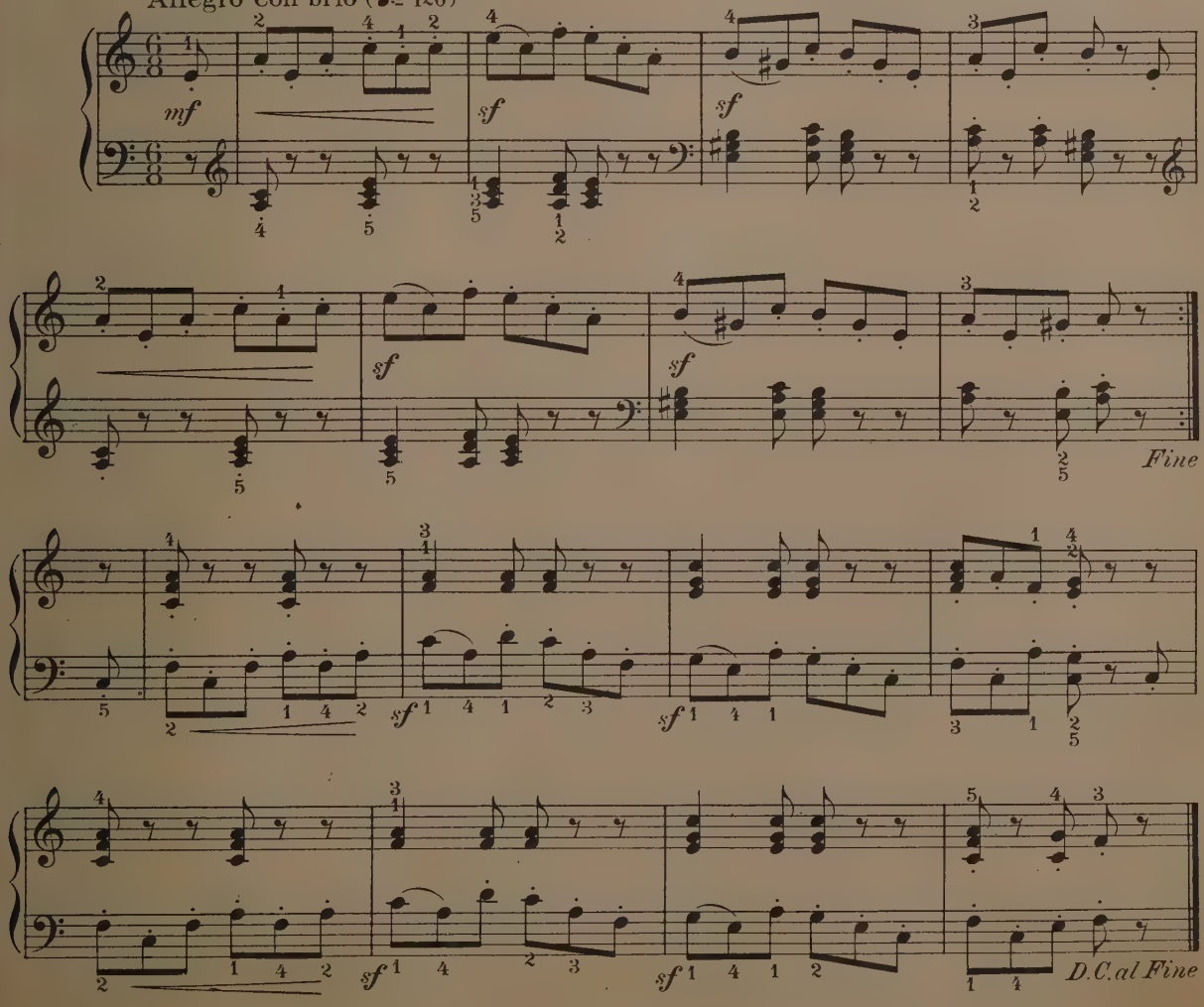


Edited by
CHARLES DENNÉE

The Wild Horseman

ROBT. SCHUMANN, Op. 68, Nº 8.

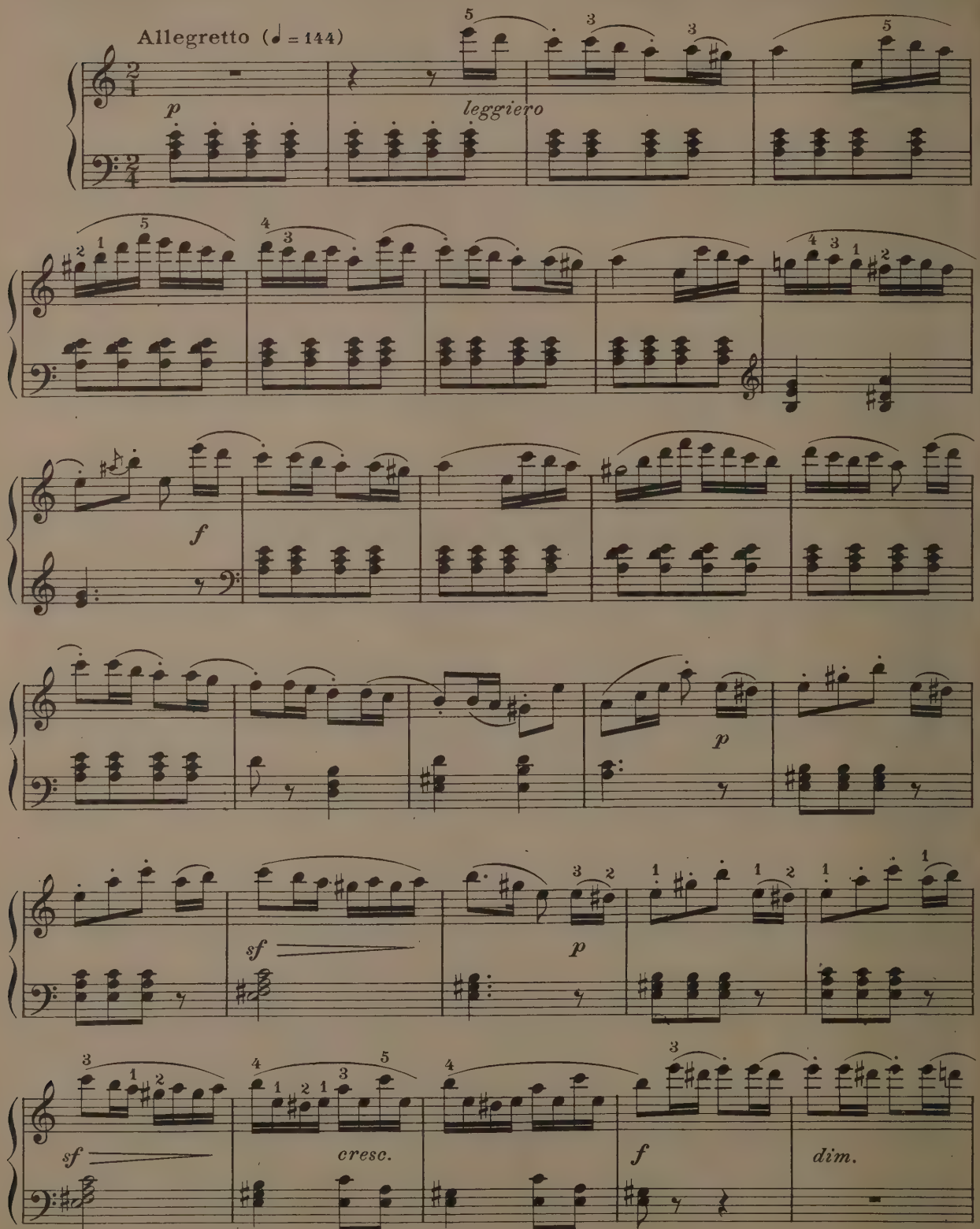
Allegro con brio (♩= 120)

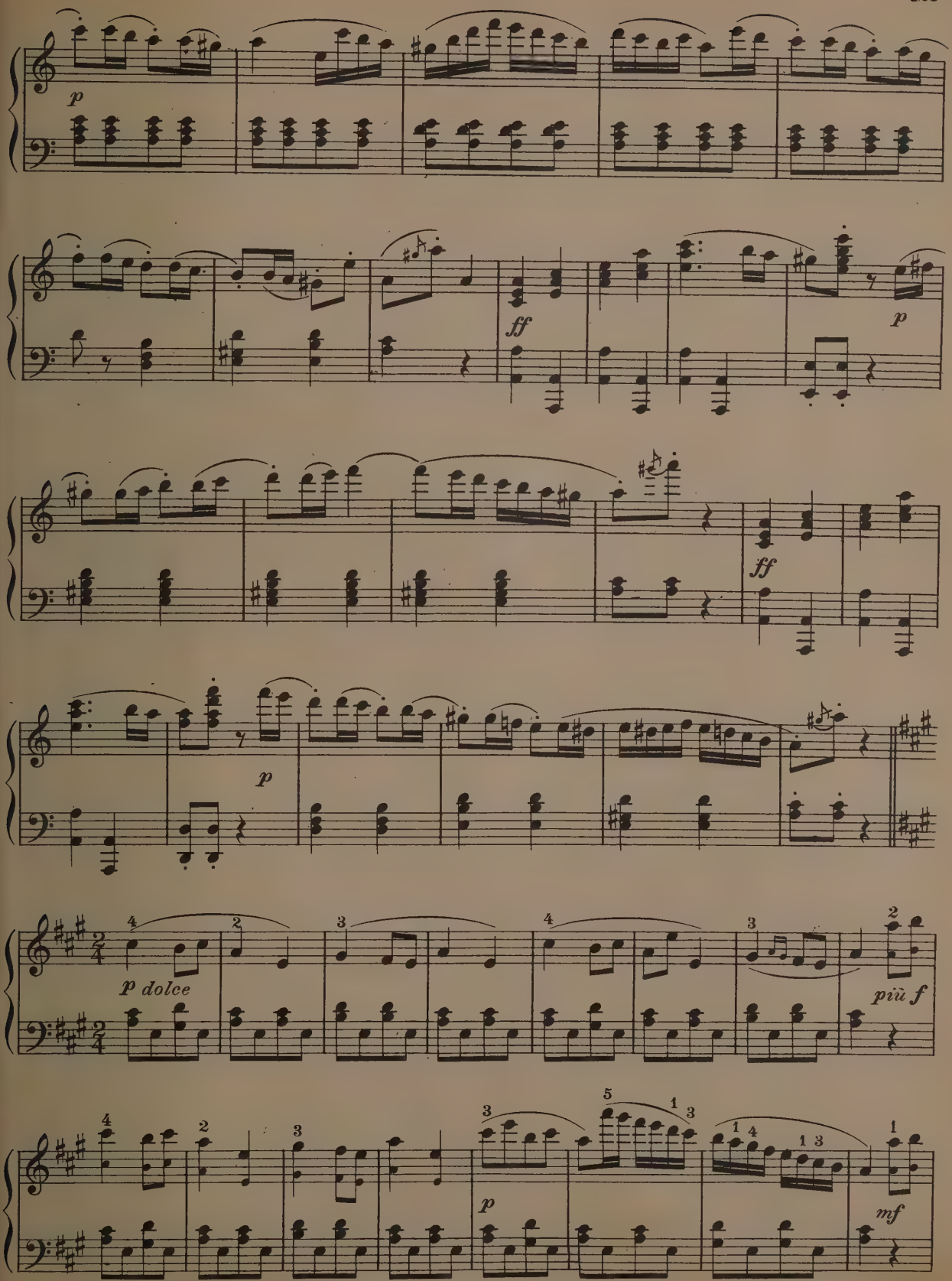


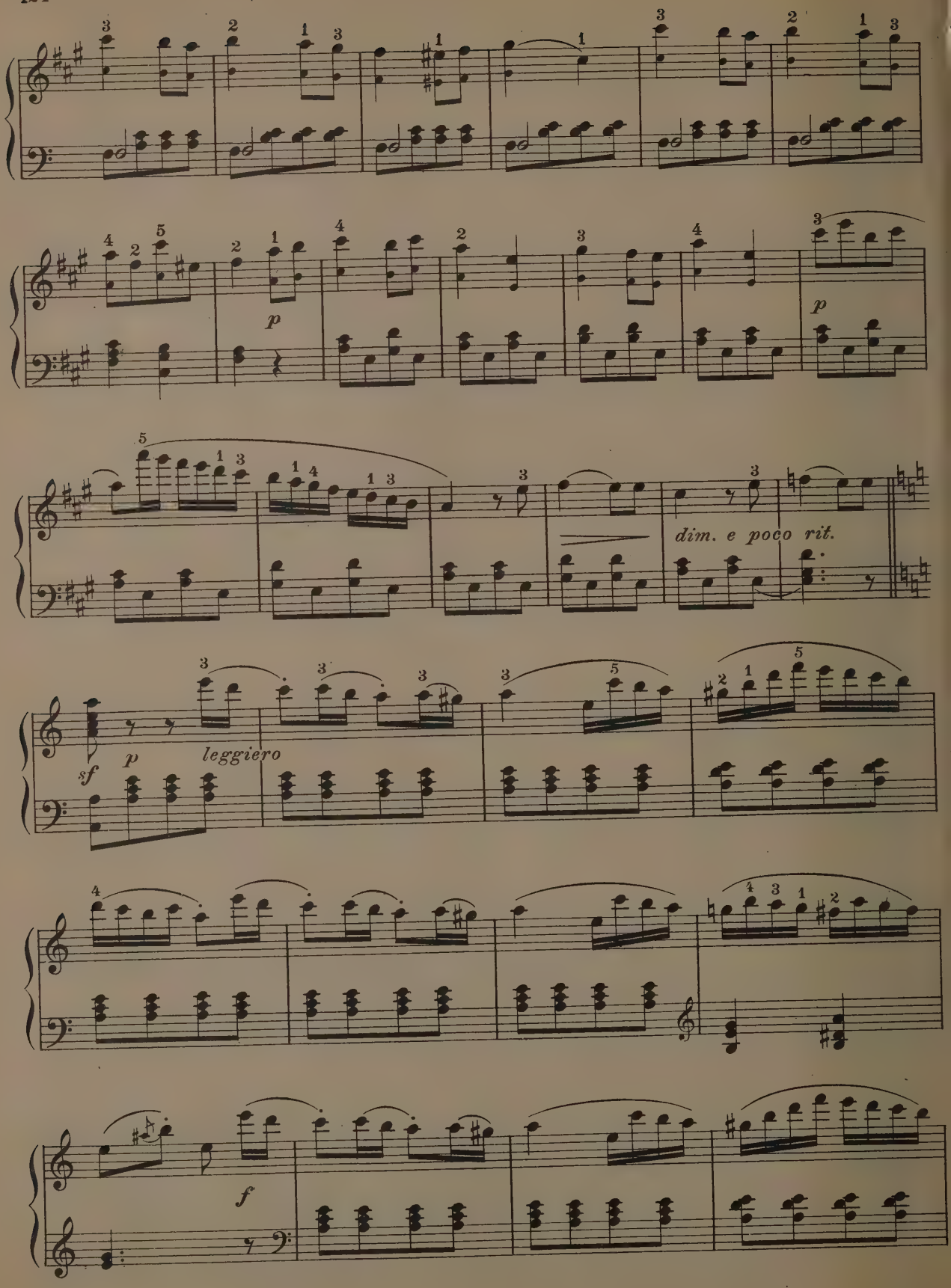
Rondo alla Turca

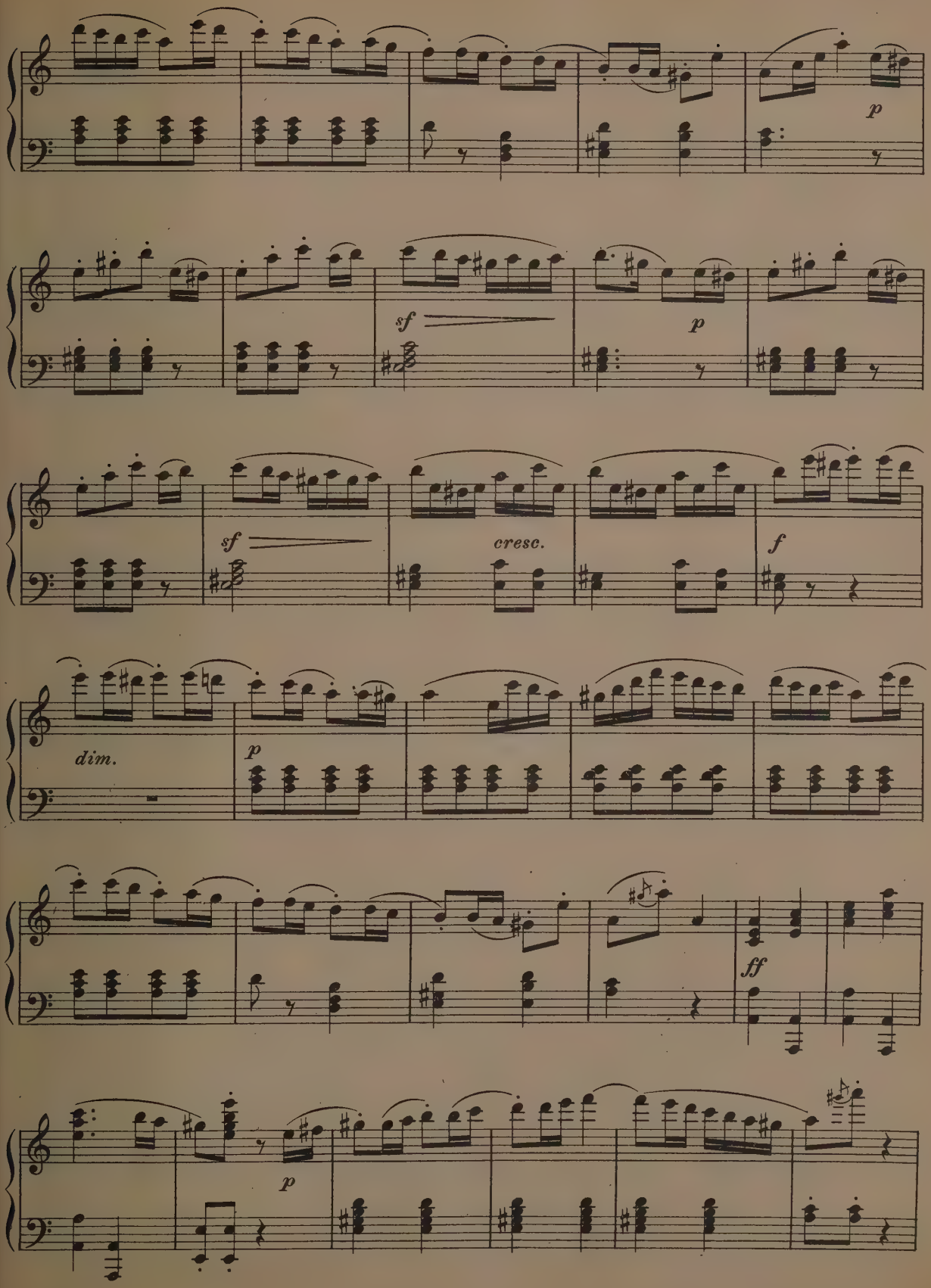
Edited by
CHARLES DENNÉE

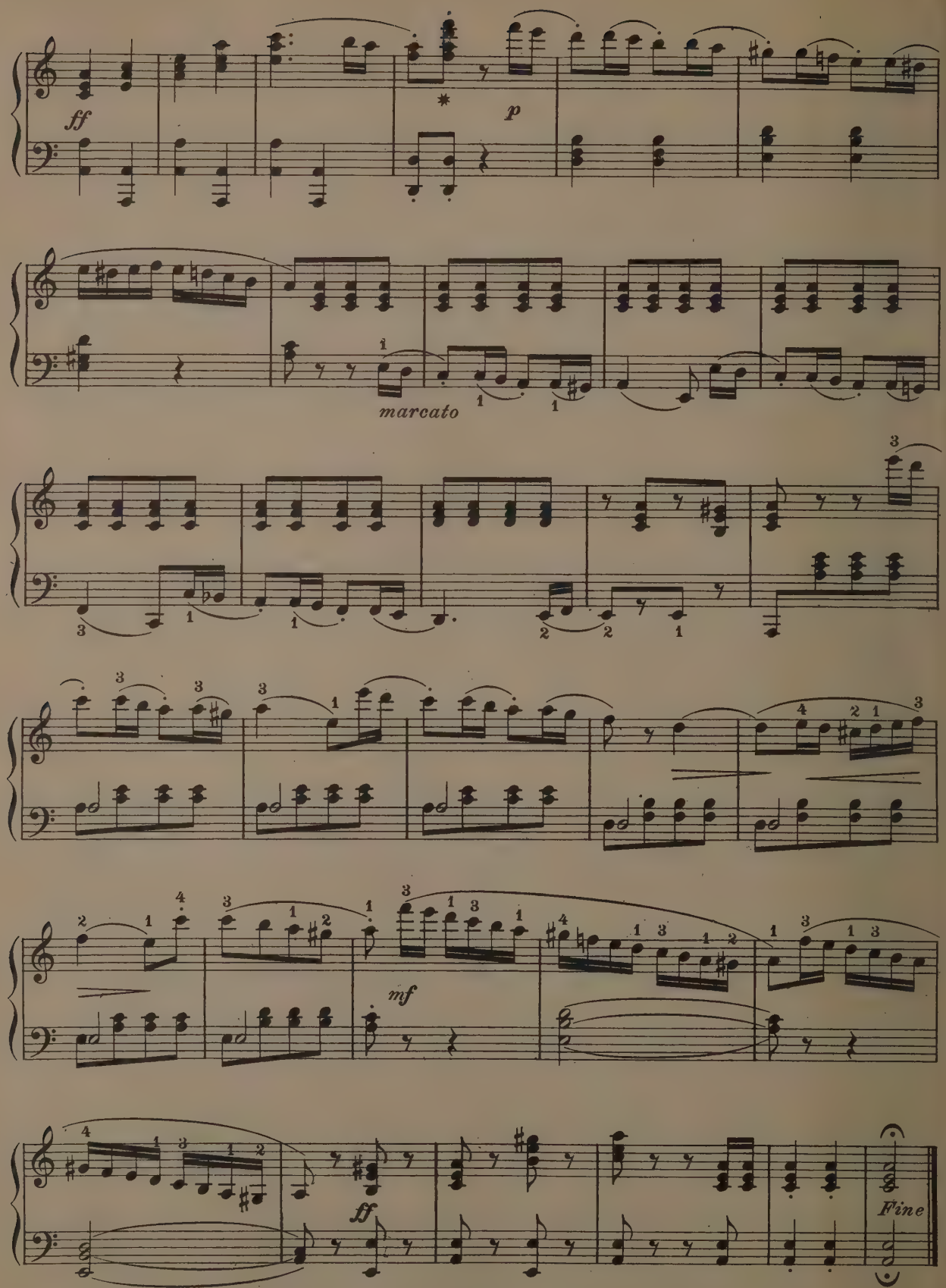
FRÉDÉRIC BURGMÜLLER. Op. 68, Nº 3




p
ff
p
ff
p
p dolce
più f
p
mf


p
dim. e poco rit.
sf
p
leggiero
f

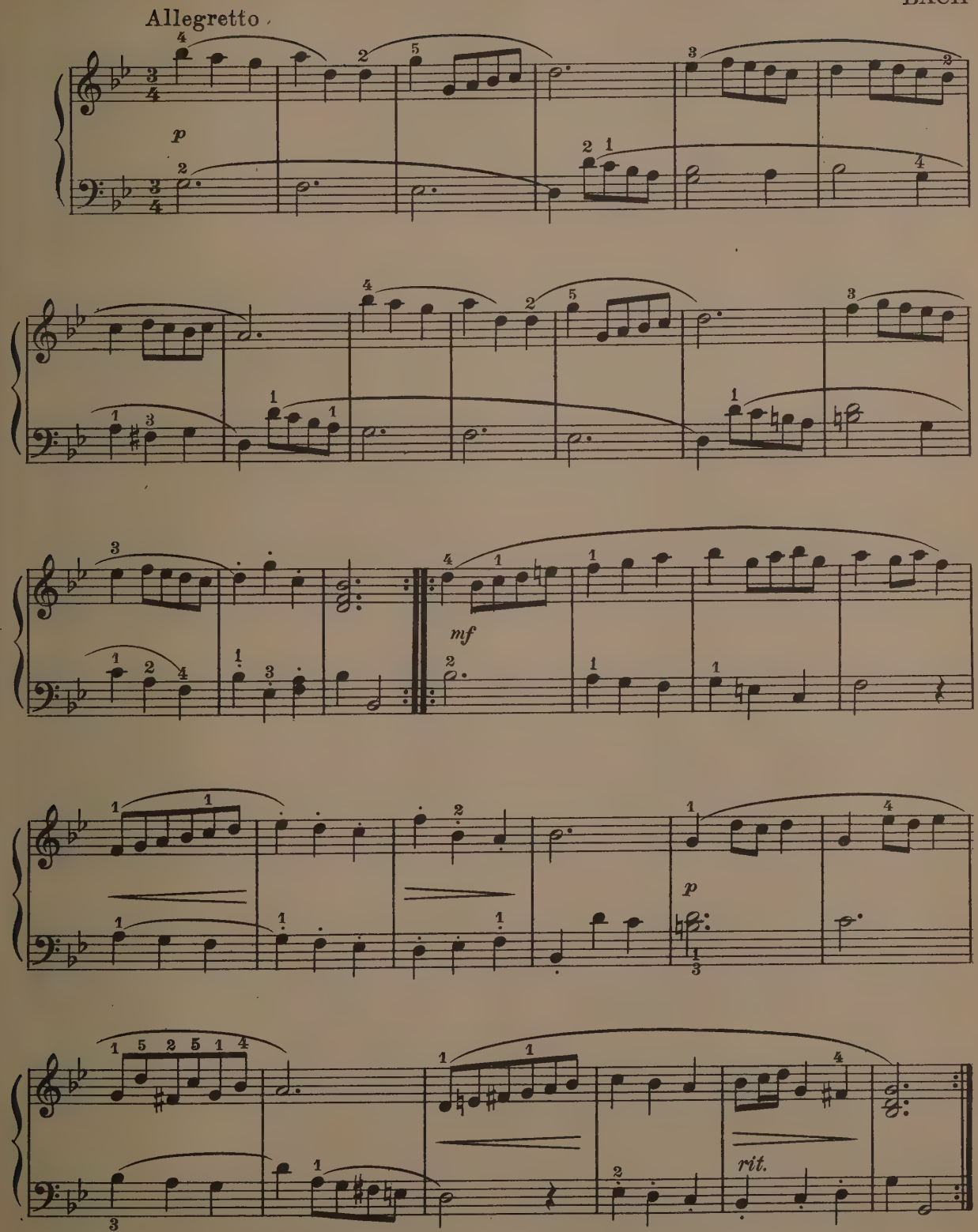

p
sf
p
sf
cresc.
f
dim.
p
ff
p



* Lower note in the chord may be omitted if hand is small.

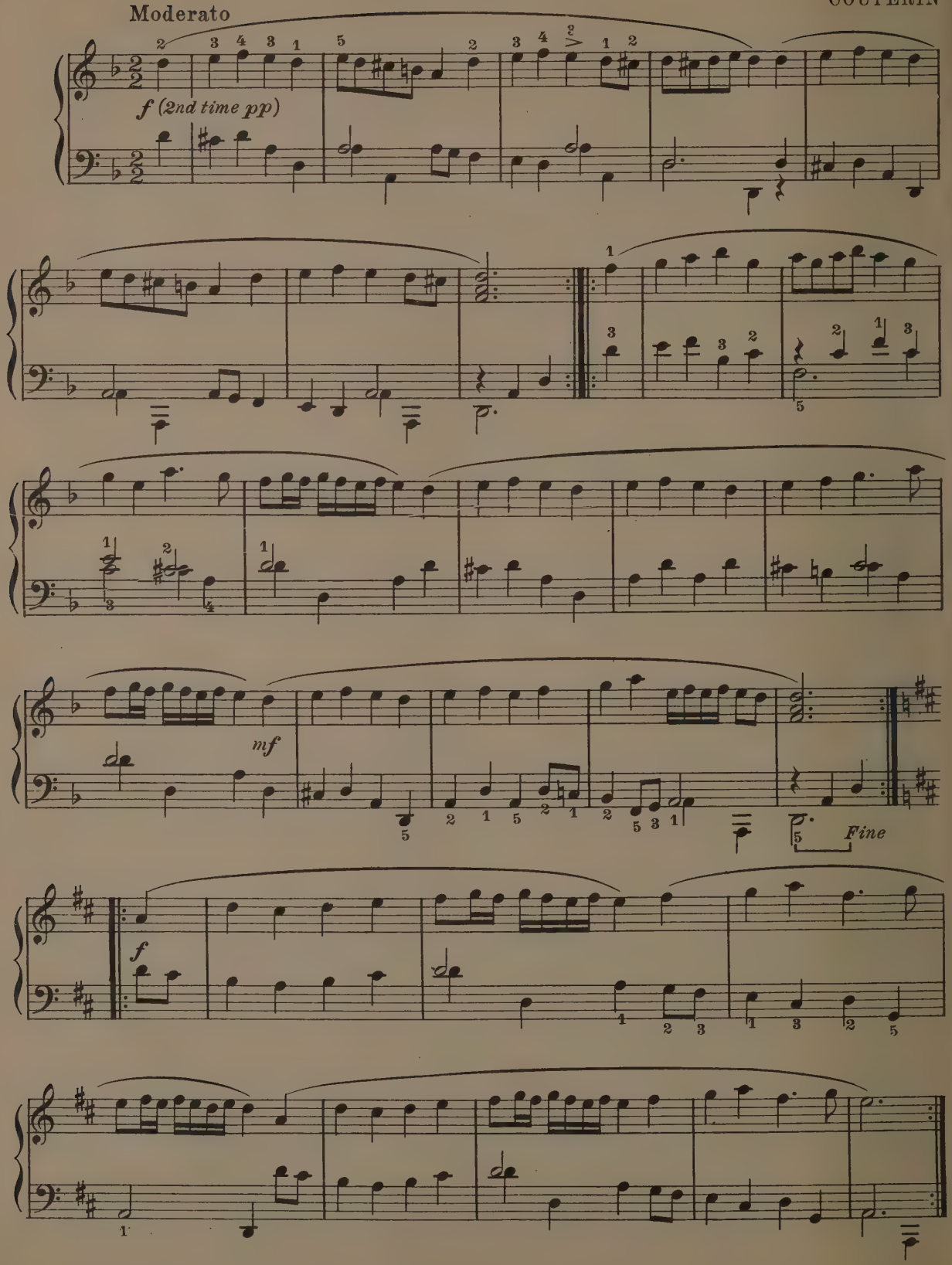
MINUET

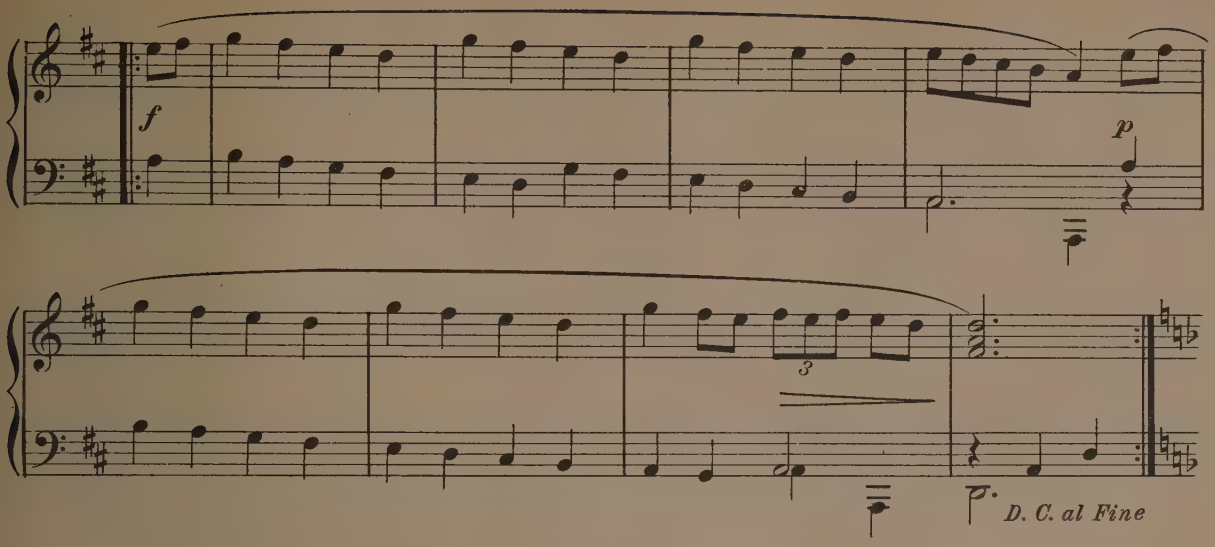
BACH



RIGAUDON

COUPERIN

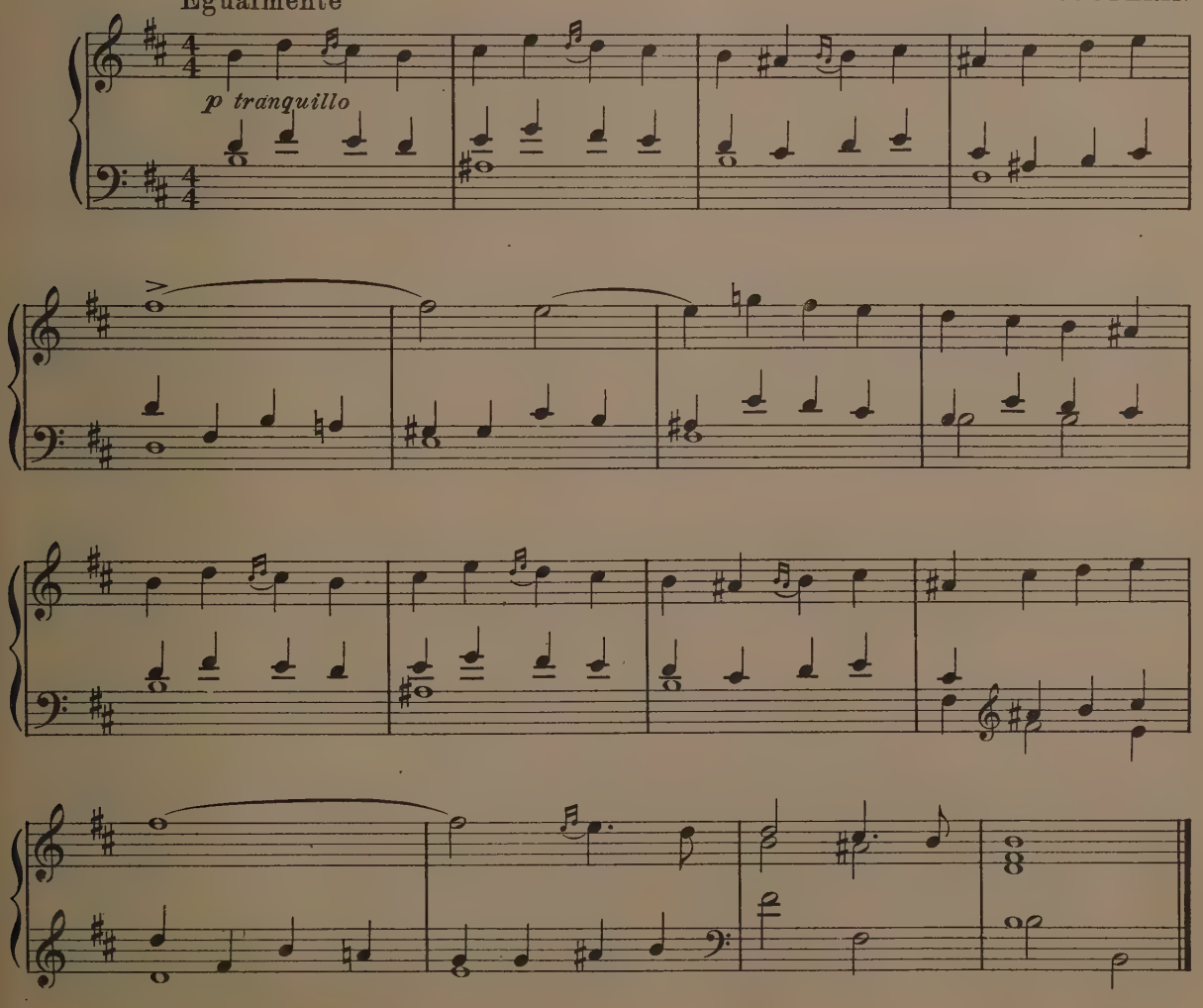




UNDER THE VIOLET MASK

Egualmente

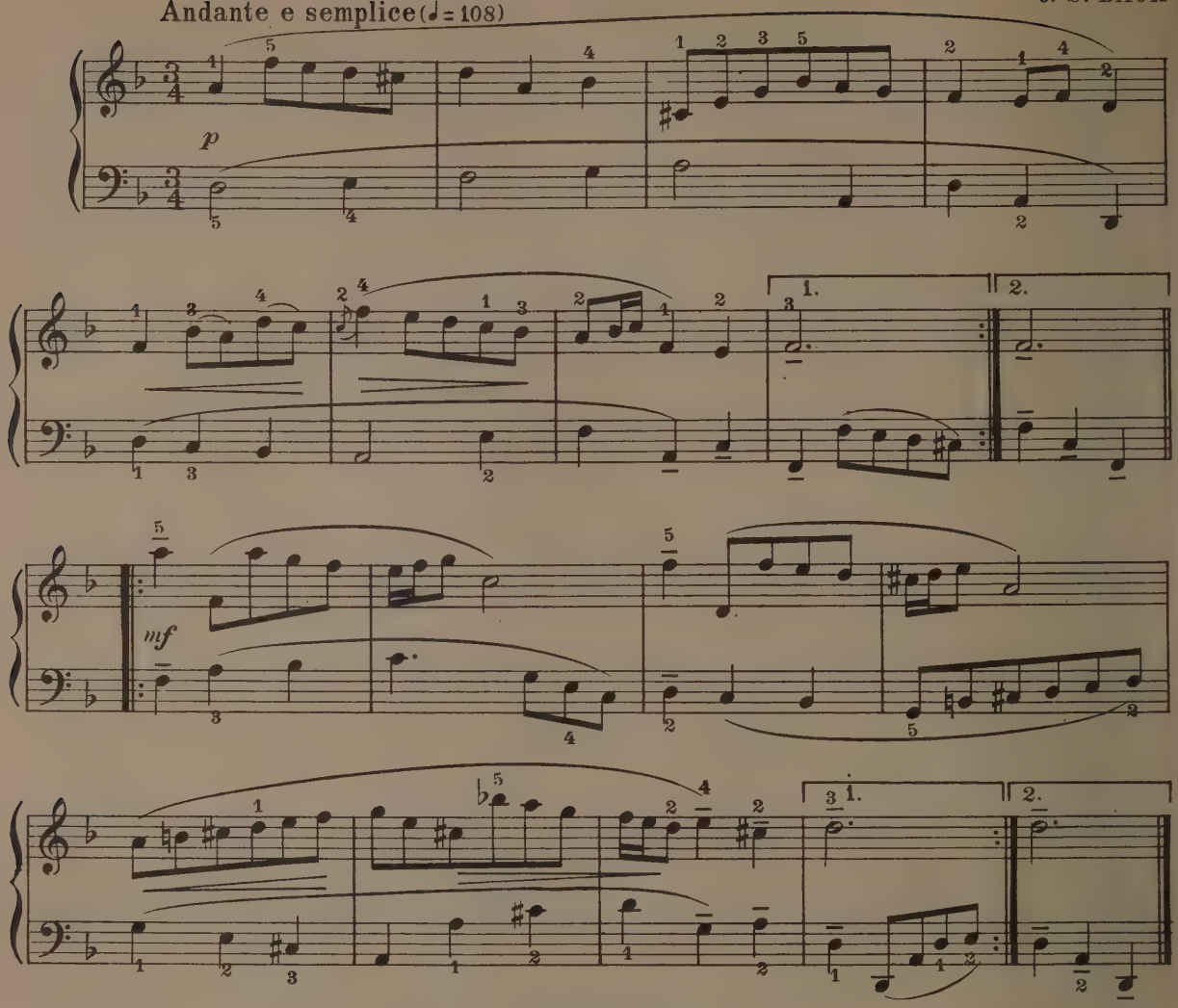
COUPERIN



MINUET

J. S. BACH

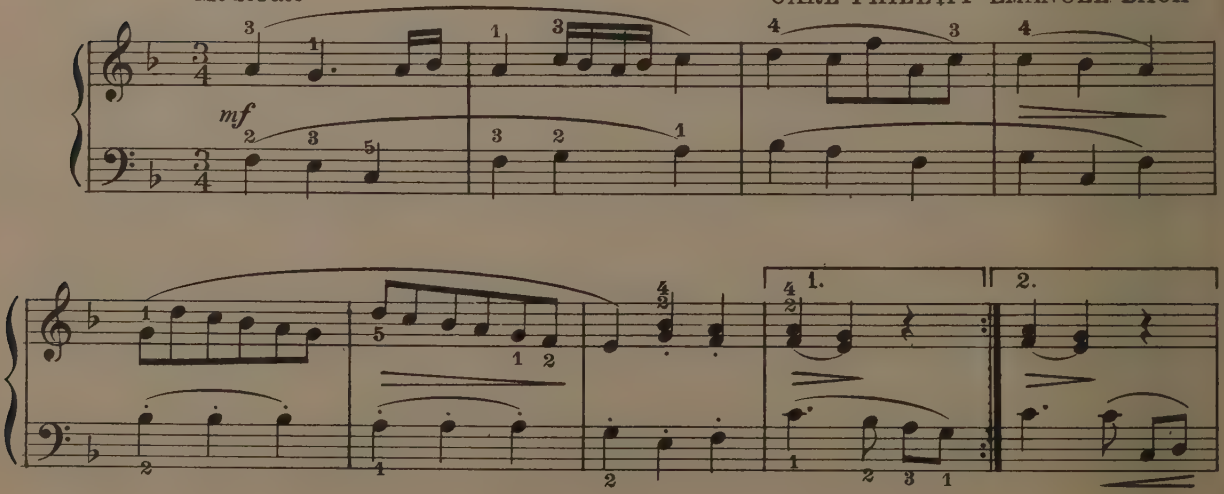
Andante e semplice (♩= 108)

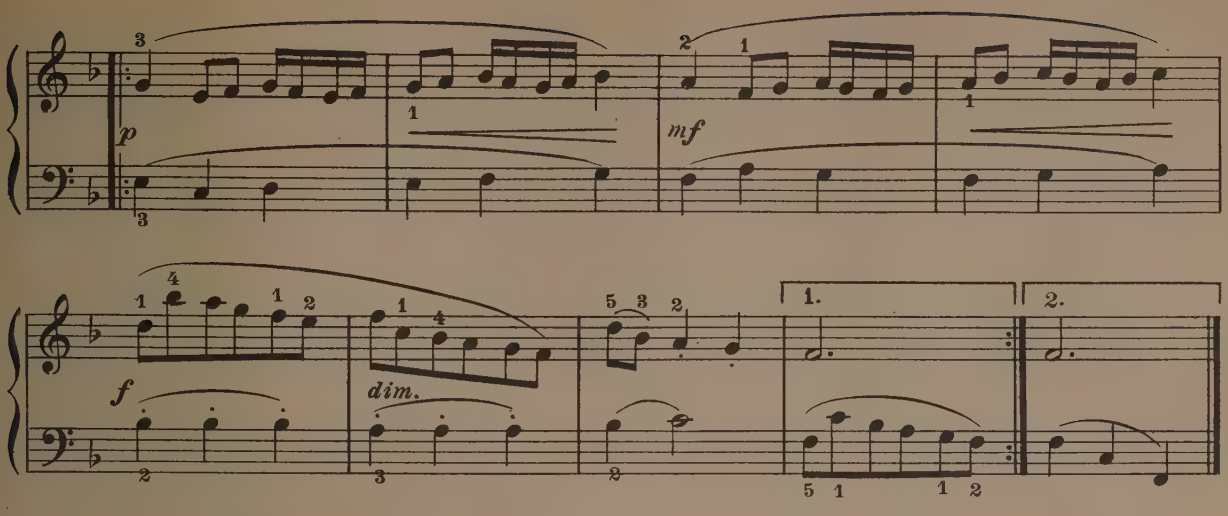


MINUET

Moderato

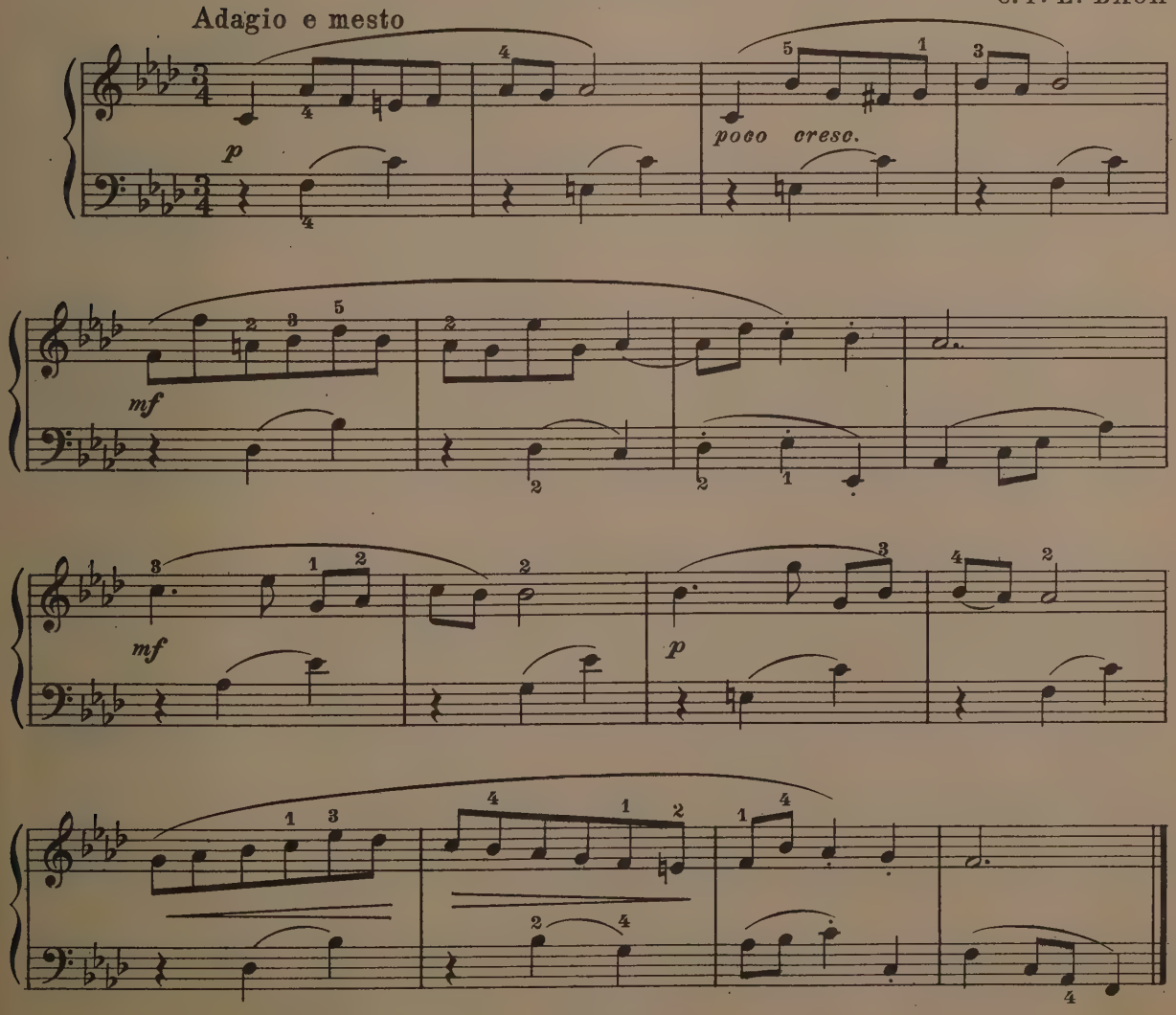
CARL PHILLIPP EMANUEL BACH





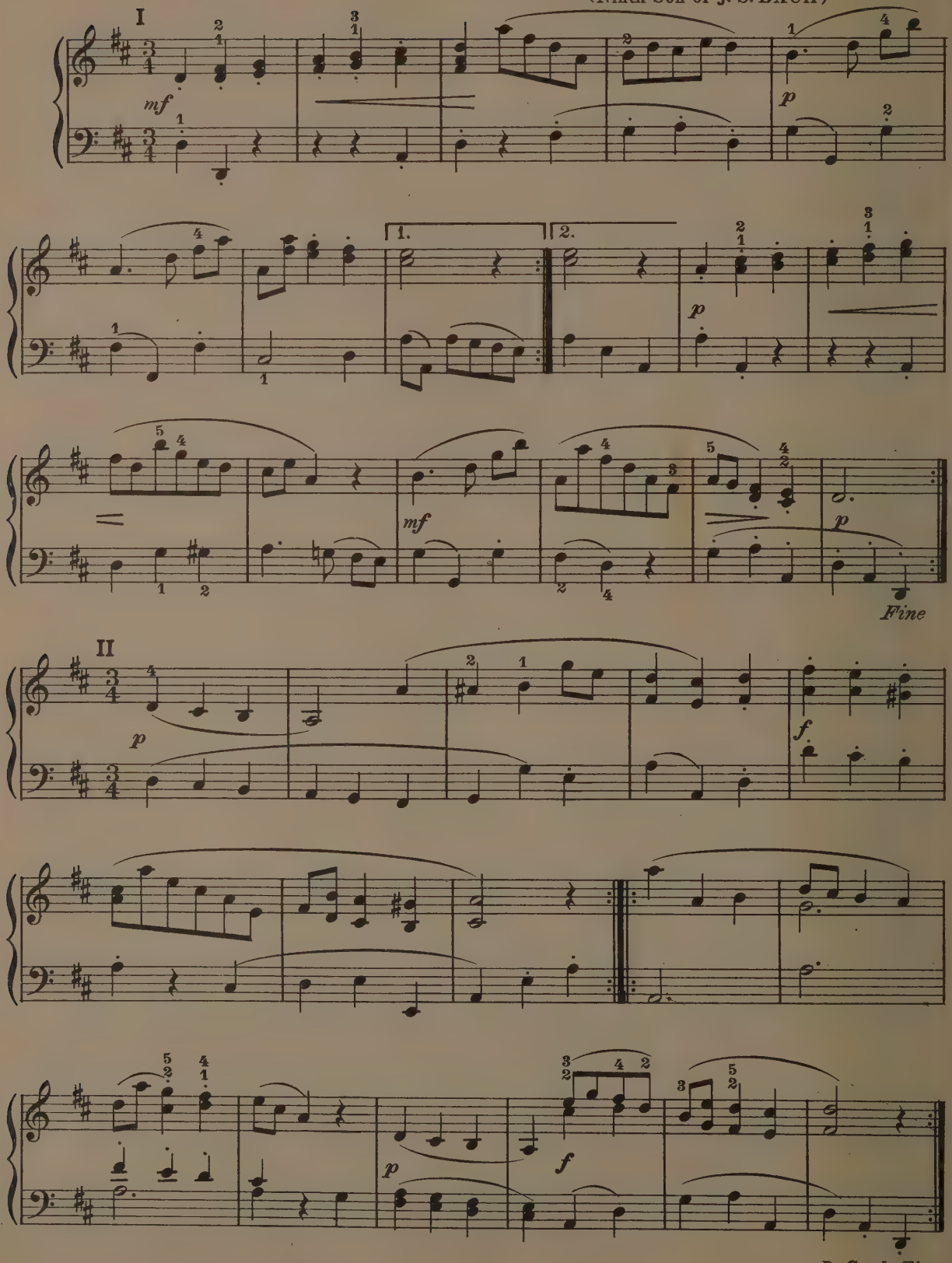
MINUET

C. P. E. BACH



MINUET

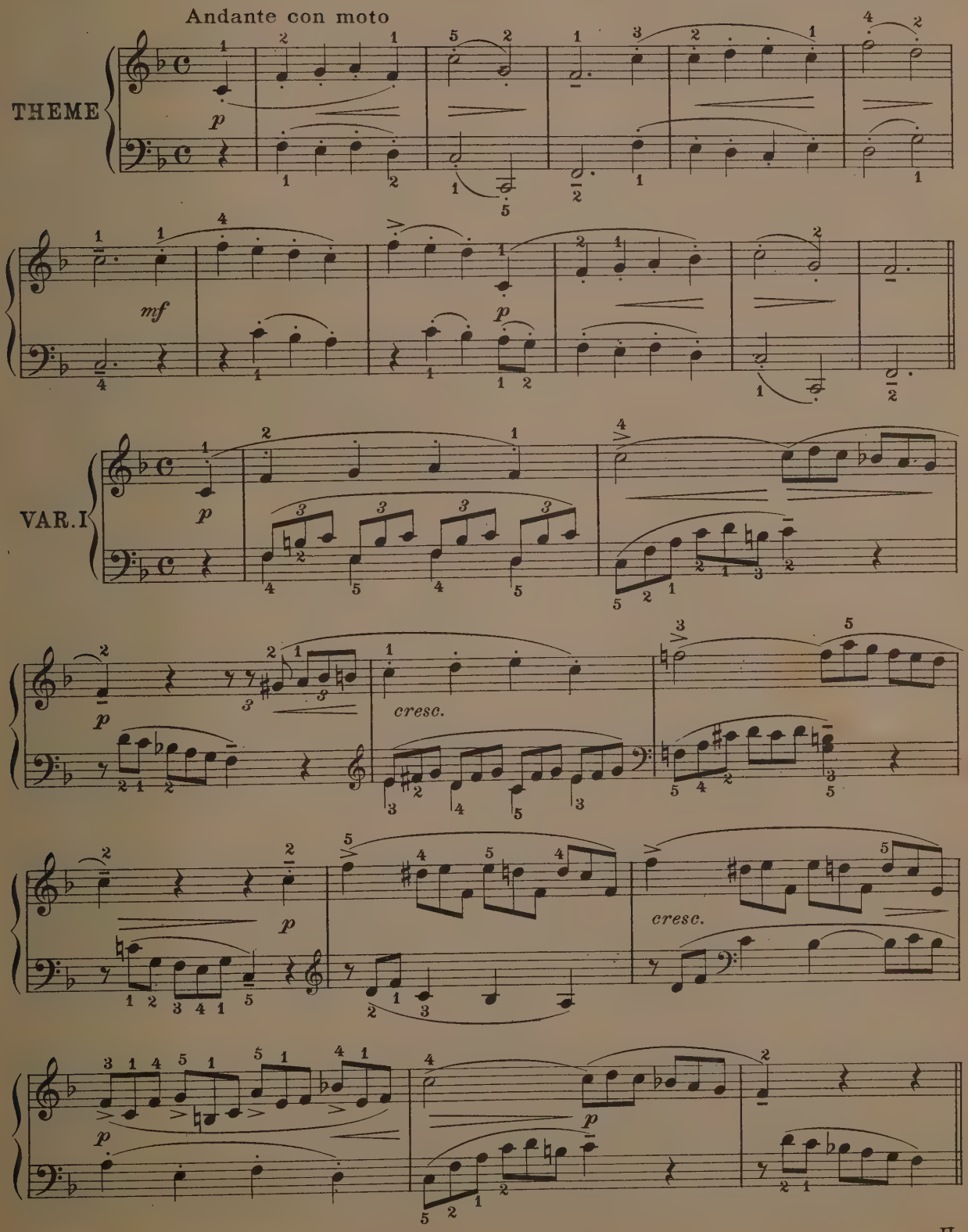
JOHANN CHRISTOPH FRIEDRICH BACH
(Ninth Son of J. S. BACH)

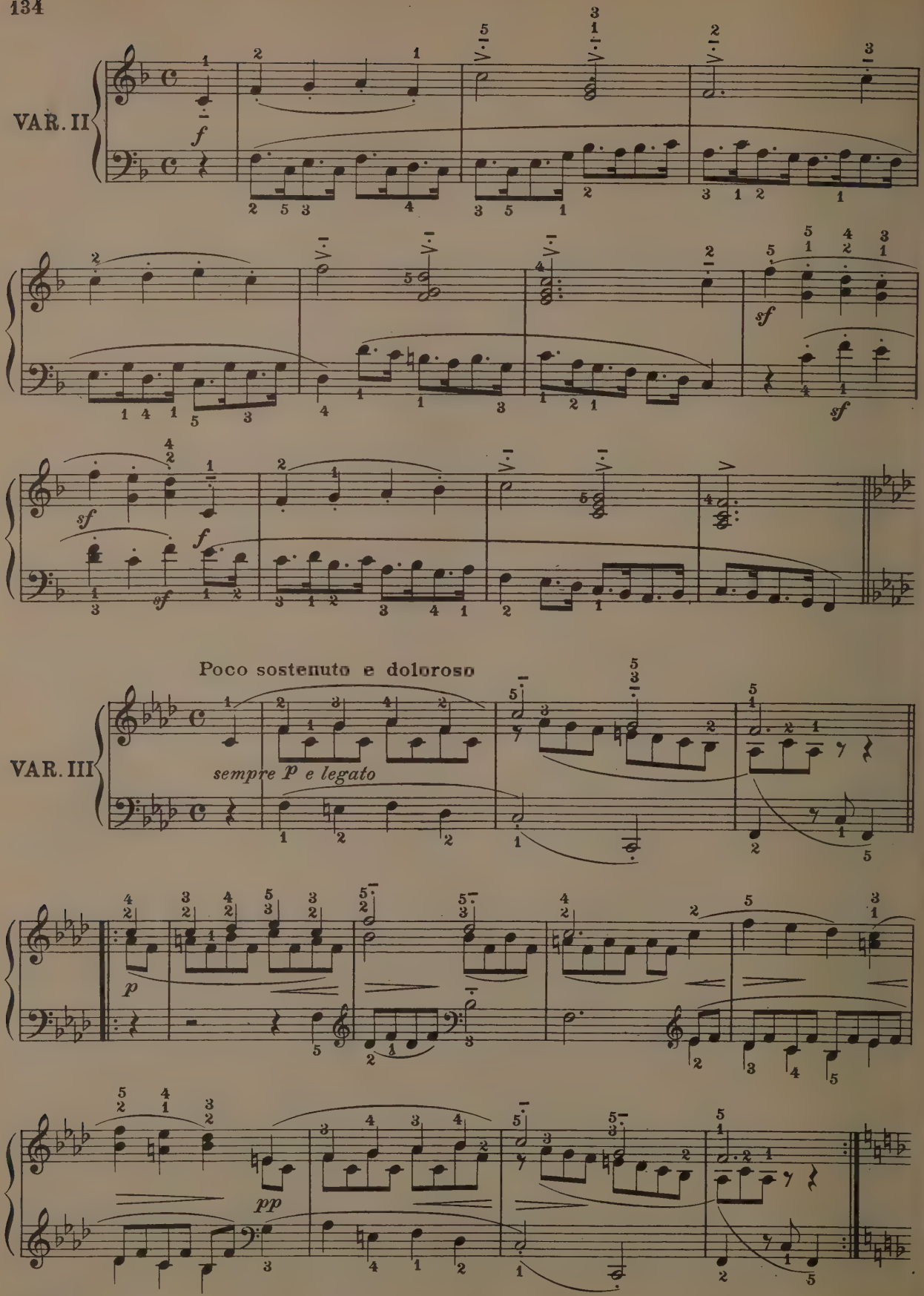


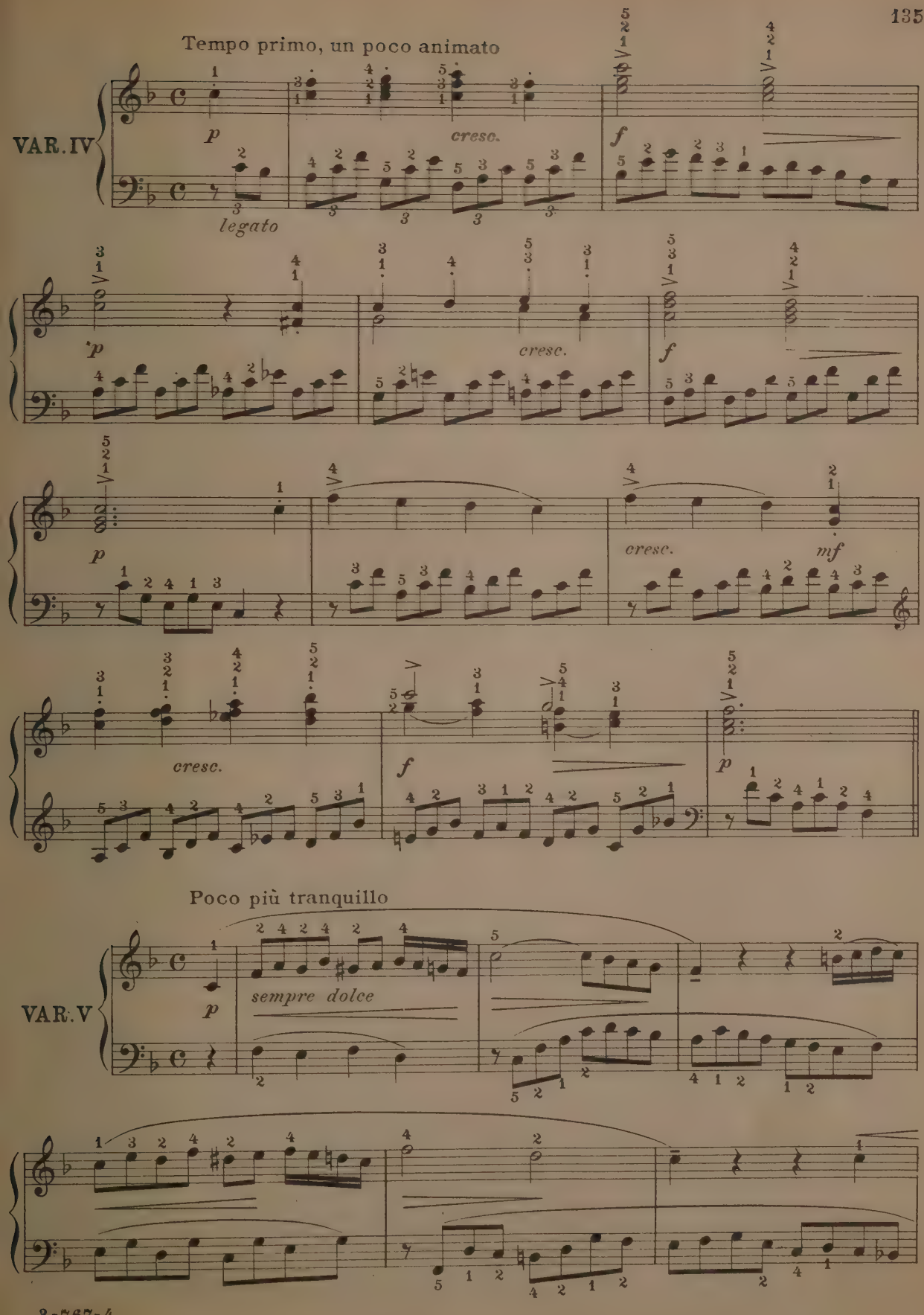
Six Easy Variations
on a Swiss Song

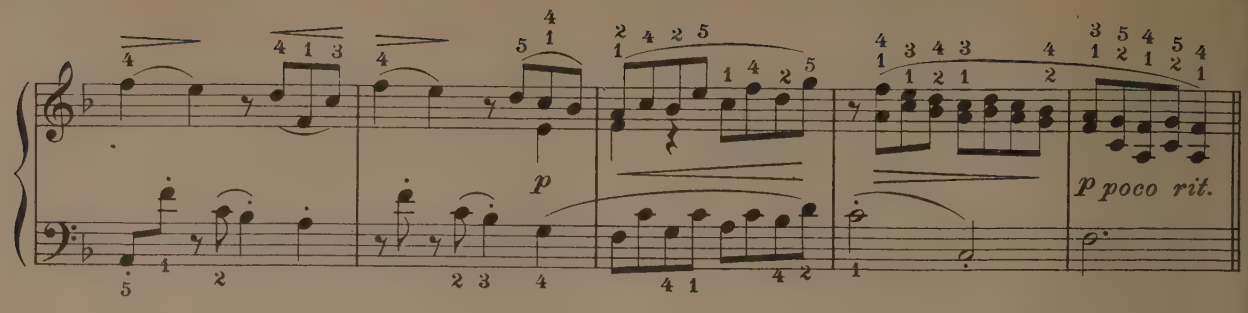
Edited by
CHARLES DENNÉE

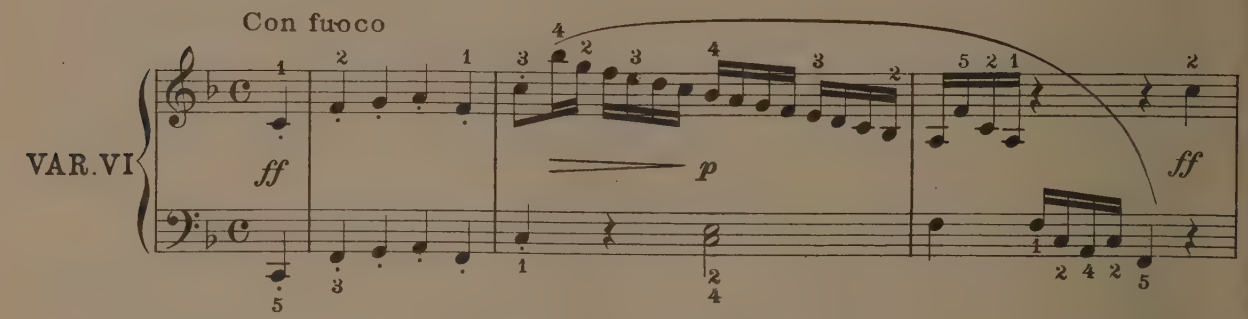
L. van BEETHOVEN

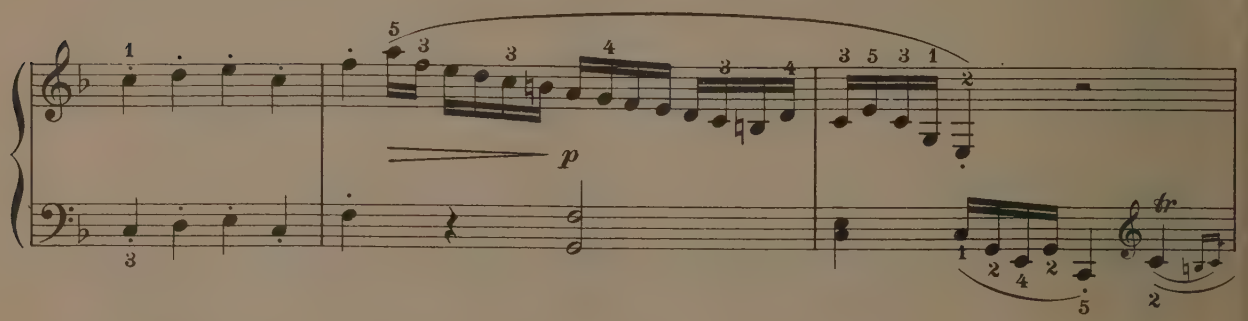


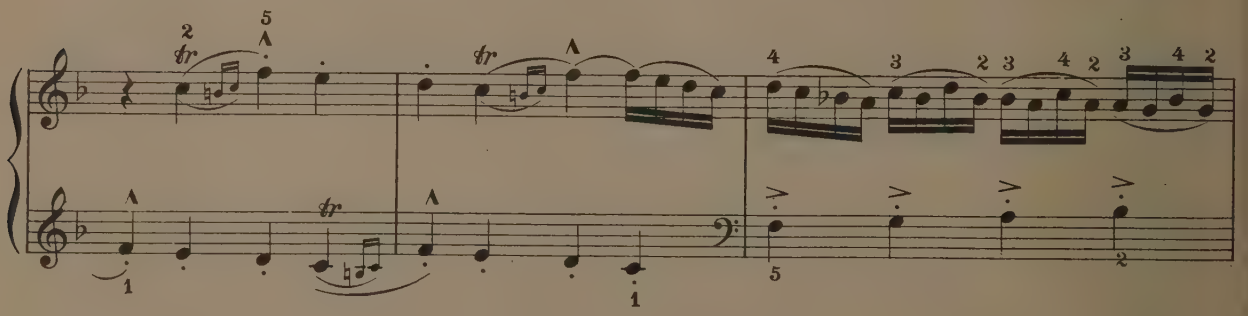

VAR. II
f
sf
sf
sf
f
sf
VAR. III
Poco sostenuto e doloroso
sempre P e legato
p
pp

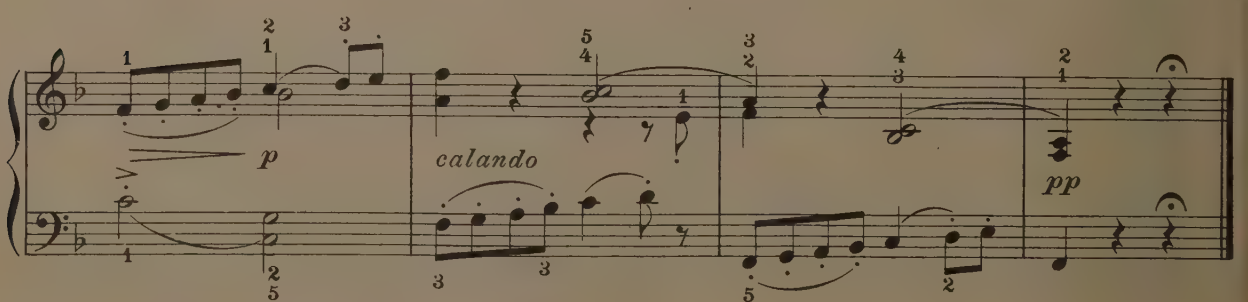

Tempo primo, un poco animato
VAR. IV
p
legato
cresc.
f
cresc.
mf
Poco più tranquillo
VAR. V
sempre dolce


p
p poco rit.


Con fuoco
VAR. VI
ff
p
ff


p
tr

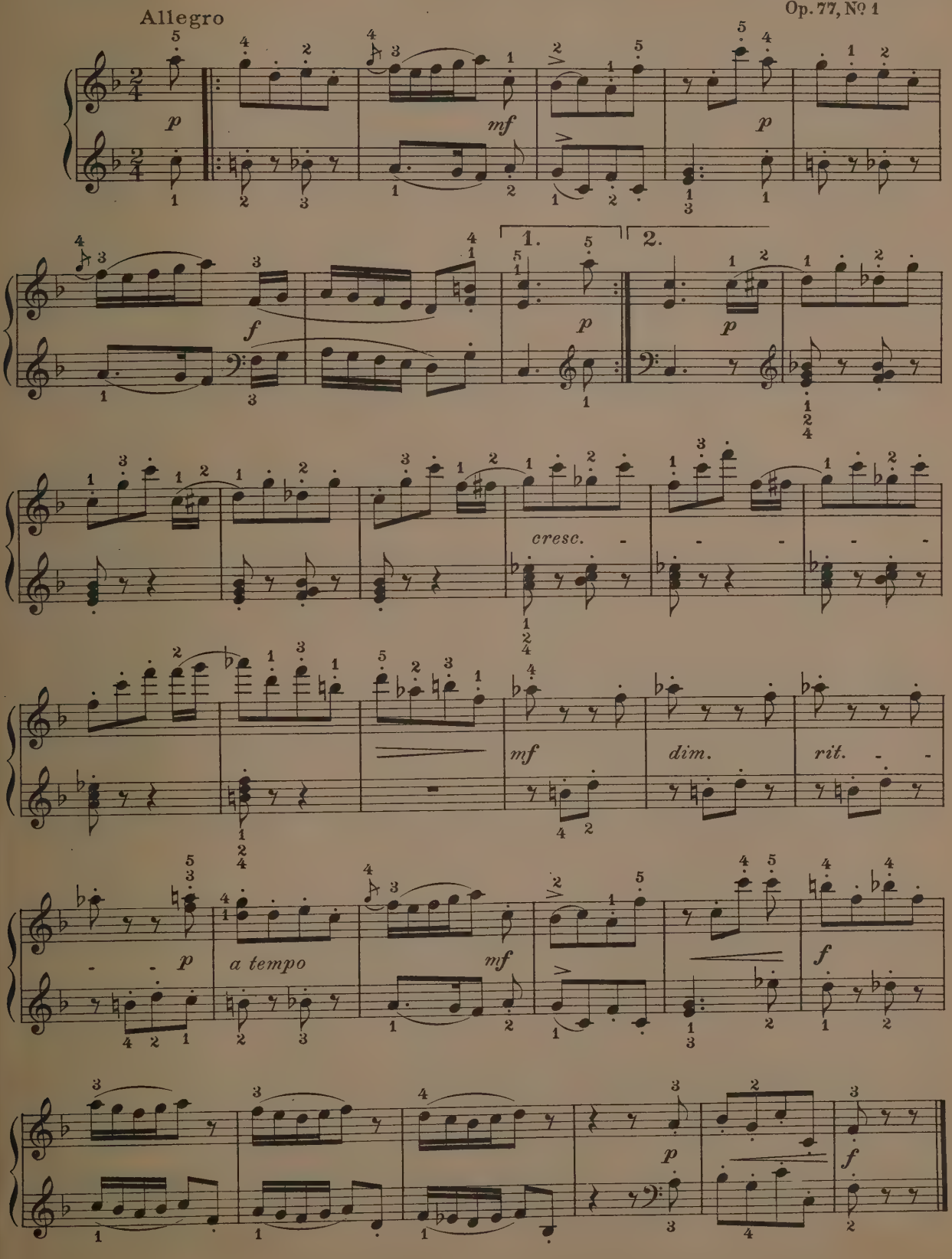

tr
tr
tr


p
calando
pp

Edited by
Charles Dennée

LITTLE ROGUE

HEINRICH HOFMANN
Op. 77, № 1

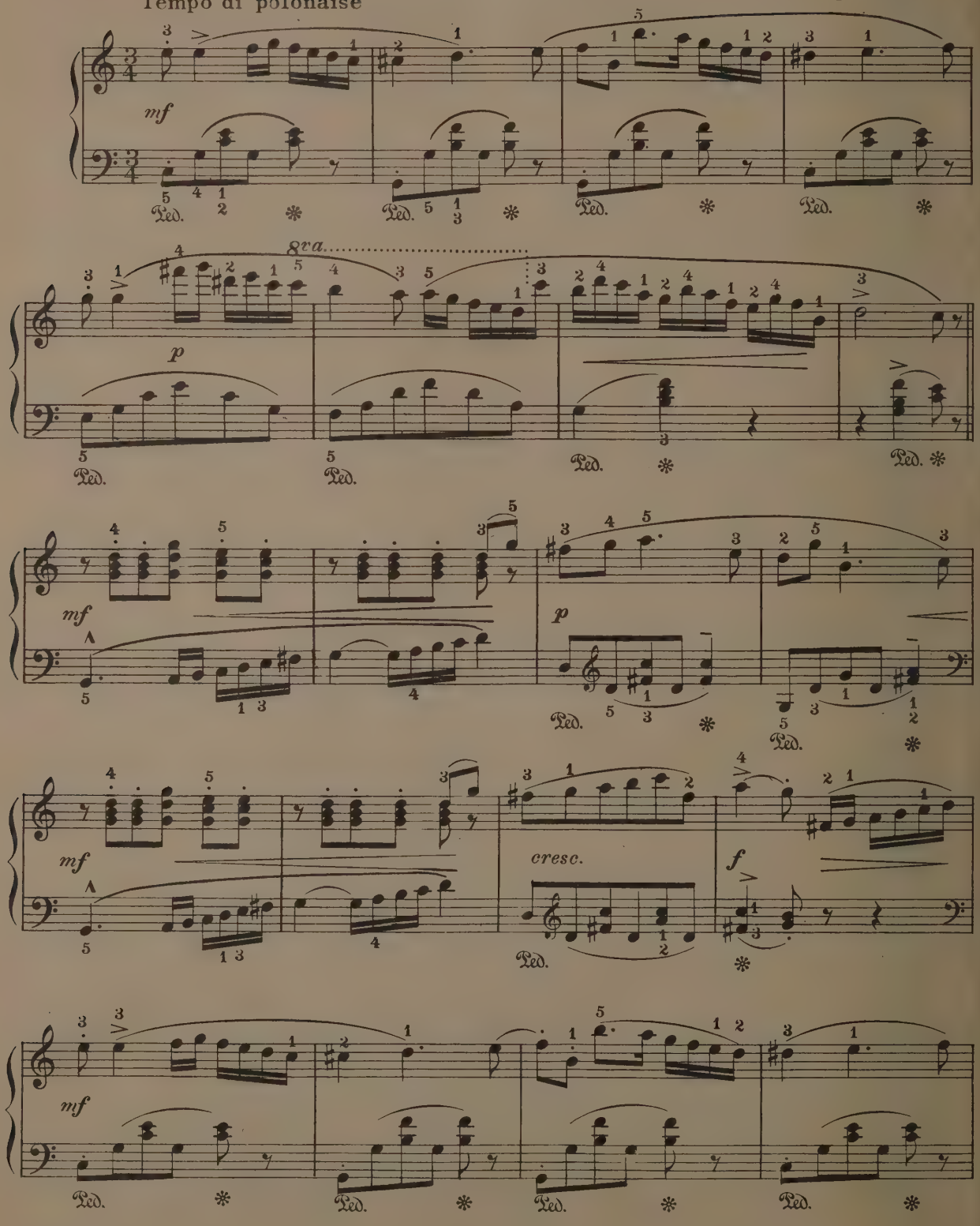


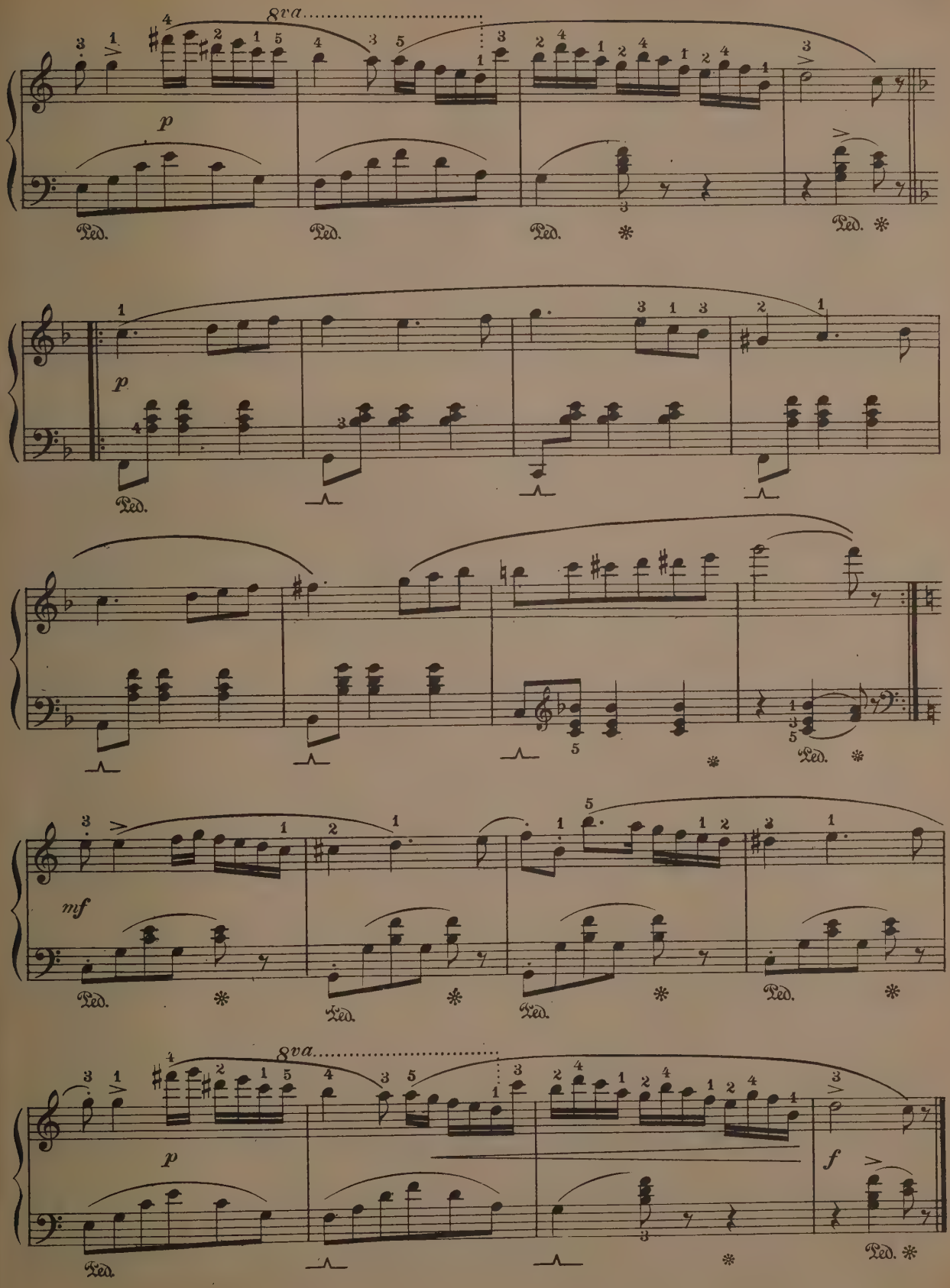
POLONAISE

Edited by
CHARLES DENNÉE

FRITZ SPINDLER
Op. 93, Nº 1

Tempo di polonaise

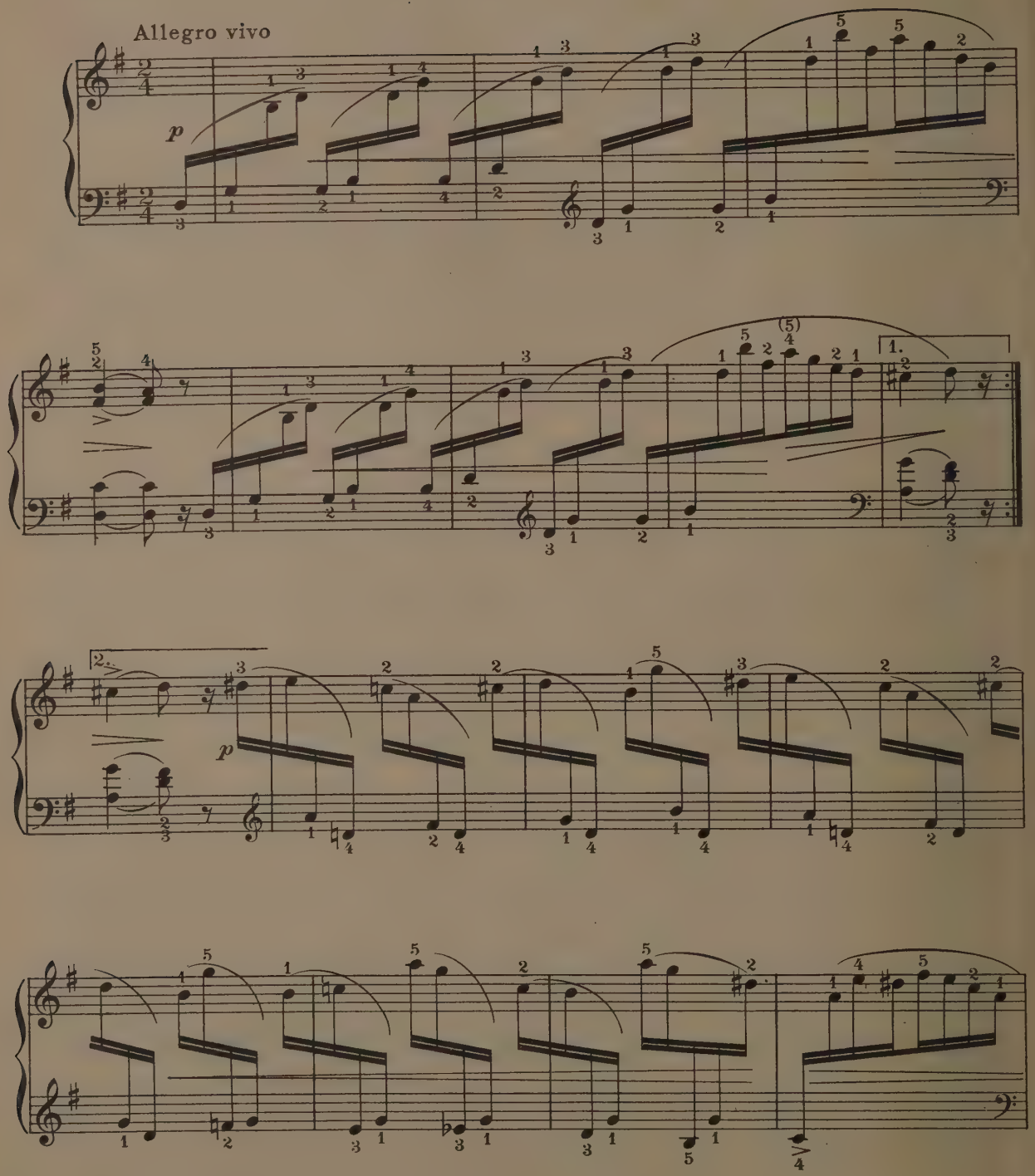


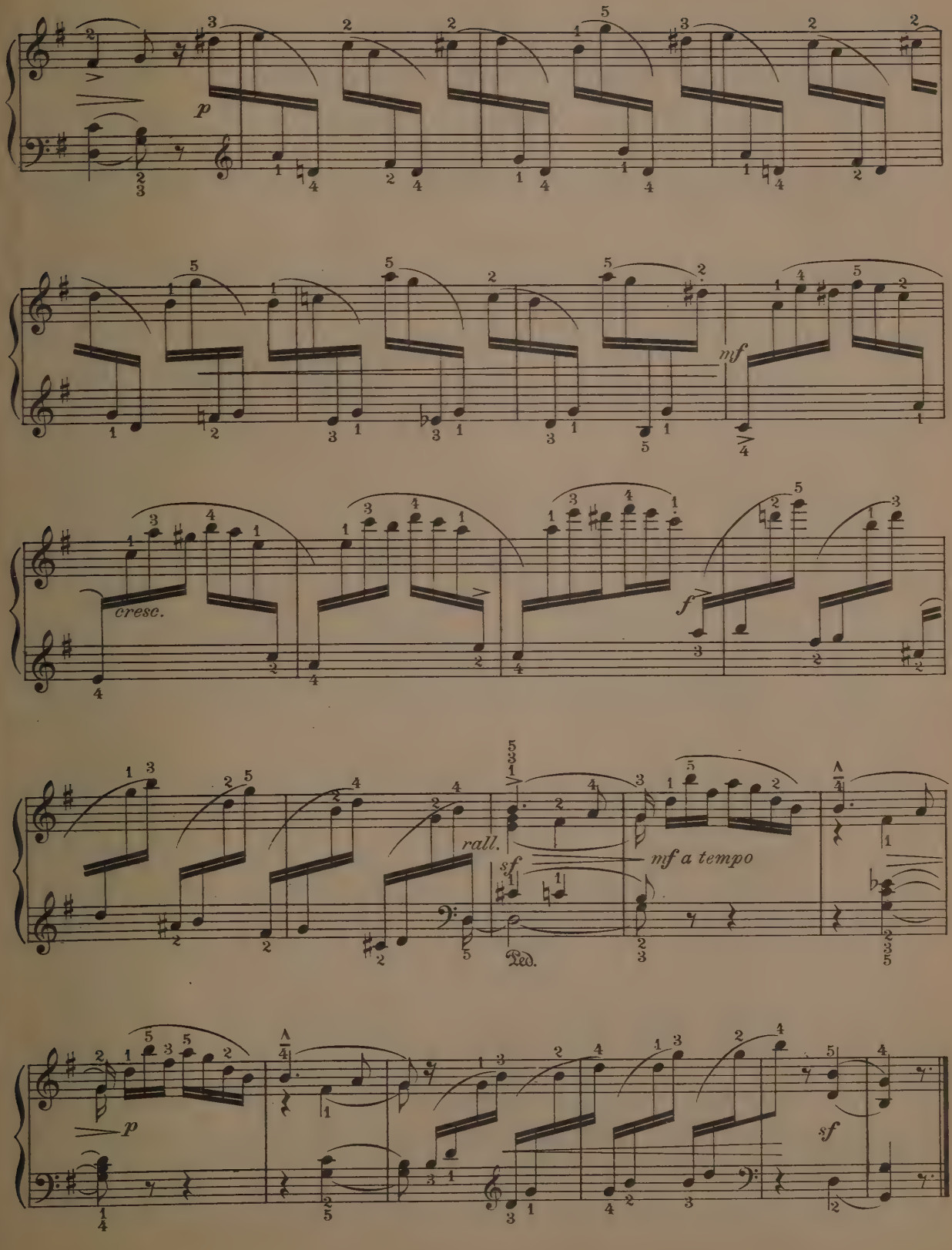

8va
p
Ped.
mf
f

PLAYING TAG

Edited by
Charles Dennée

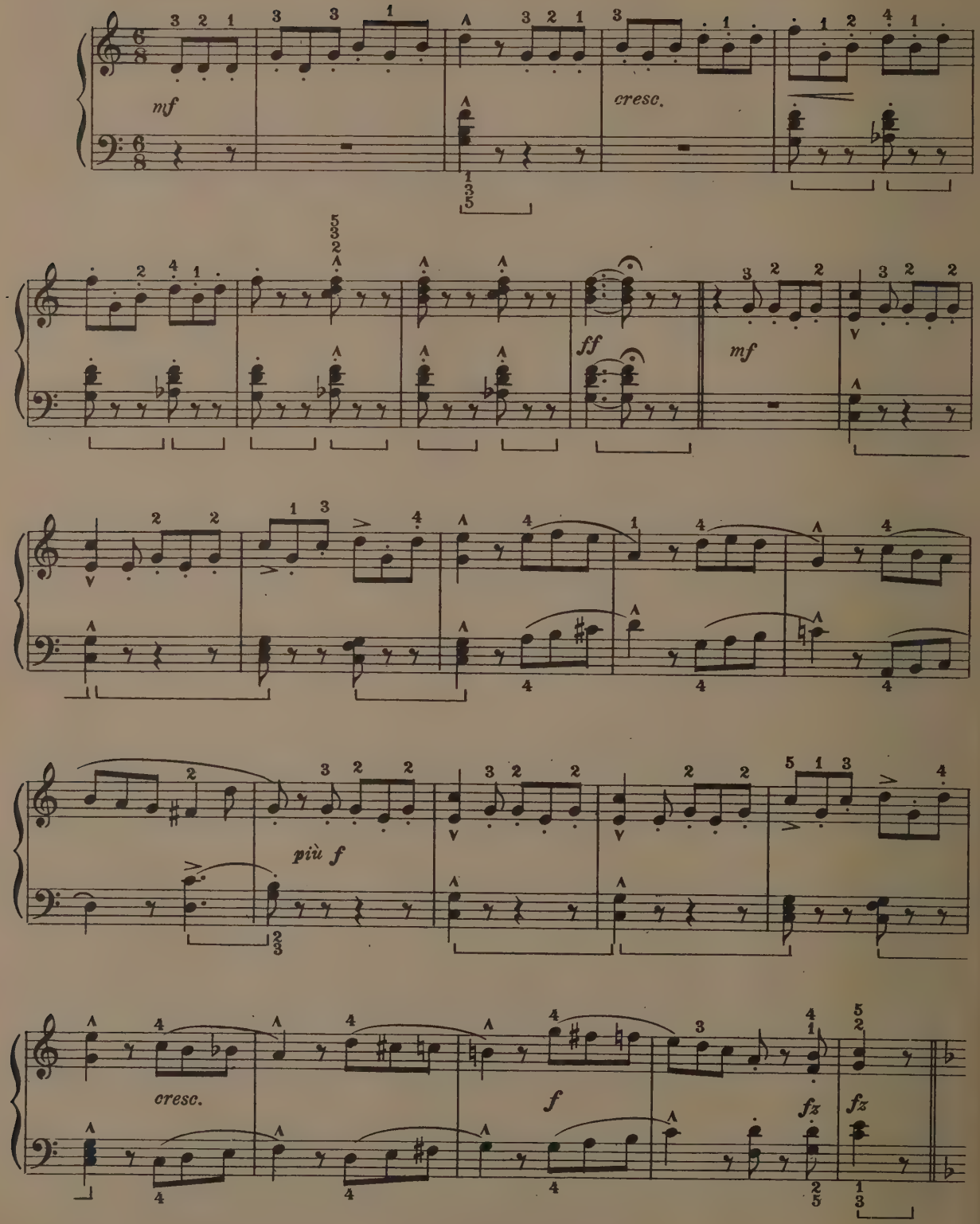
A. LOESCHHORN
Op. 96, No 11

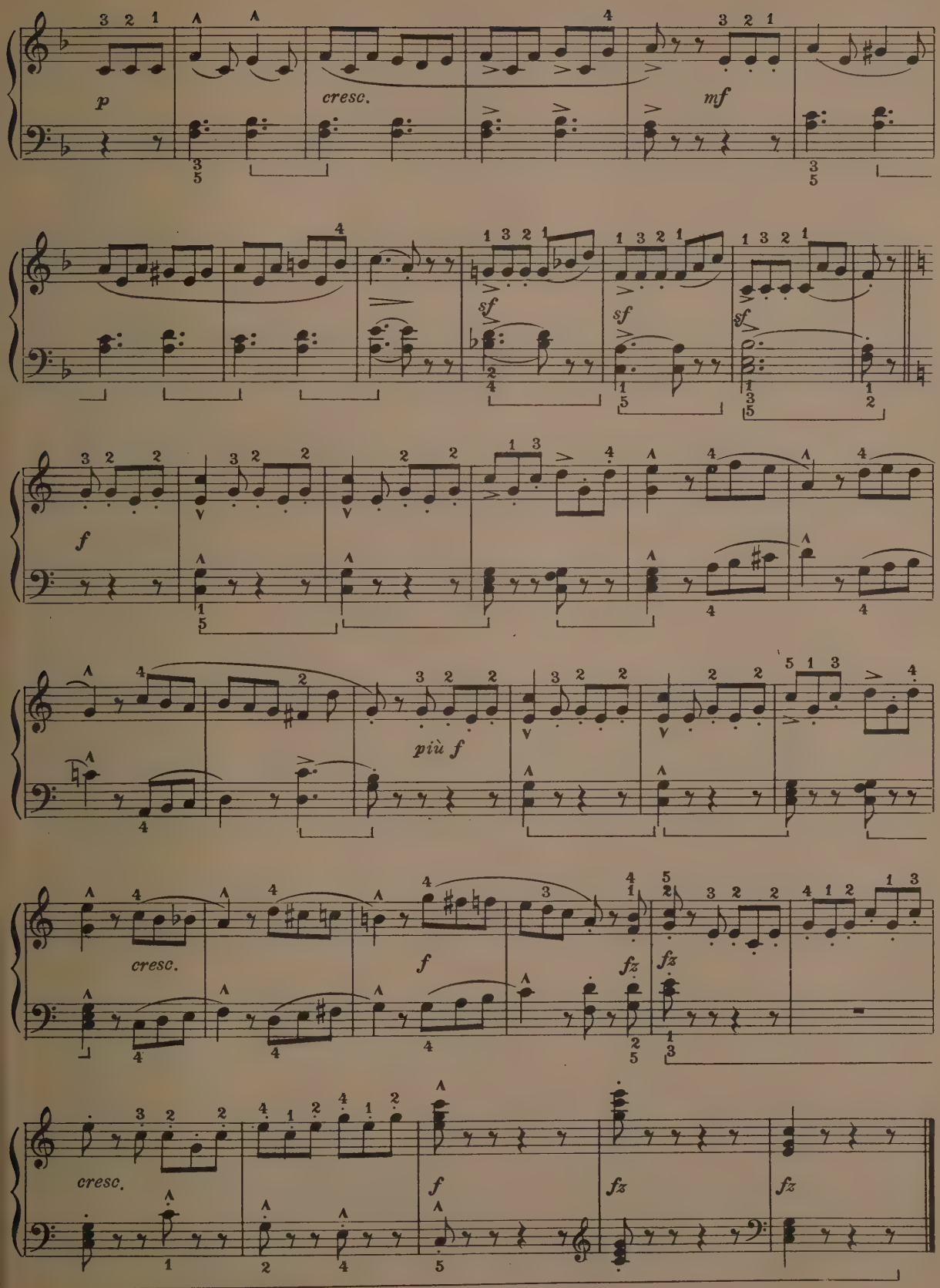



p
mf
cresc.
f
rall.
sf
Ped.
mf a tempo
p
sf

FANFARE

J.B. DUVERNOY
Op. 296

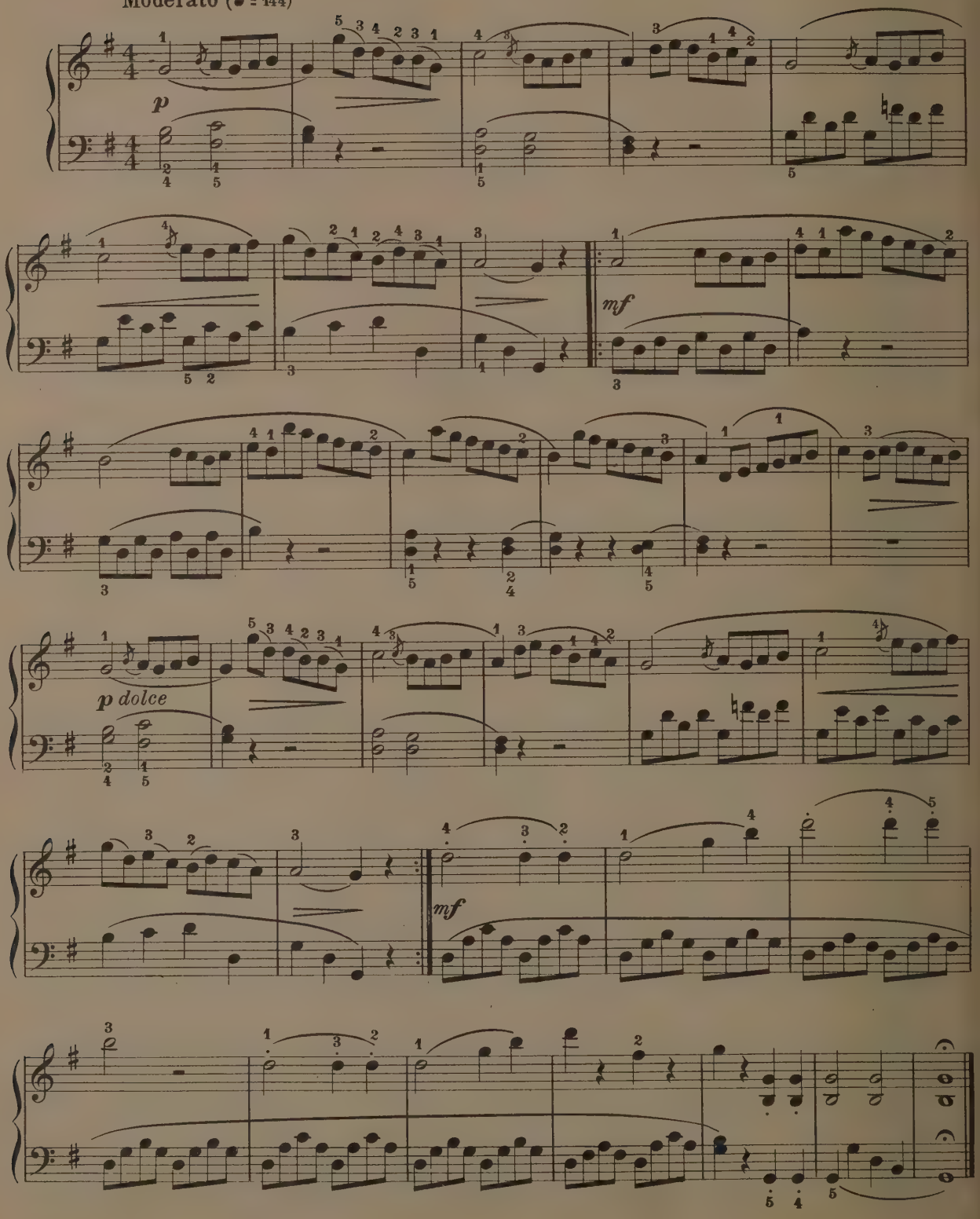



p
cresc.
mf
sf
sf
sf
f
più f
cresc.
f
fz
fz
cresc.
f
fz
fz

SONATINA

G MAJOR, No. XXXVII

BEETHOVEN

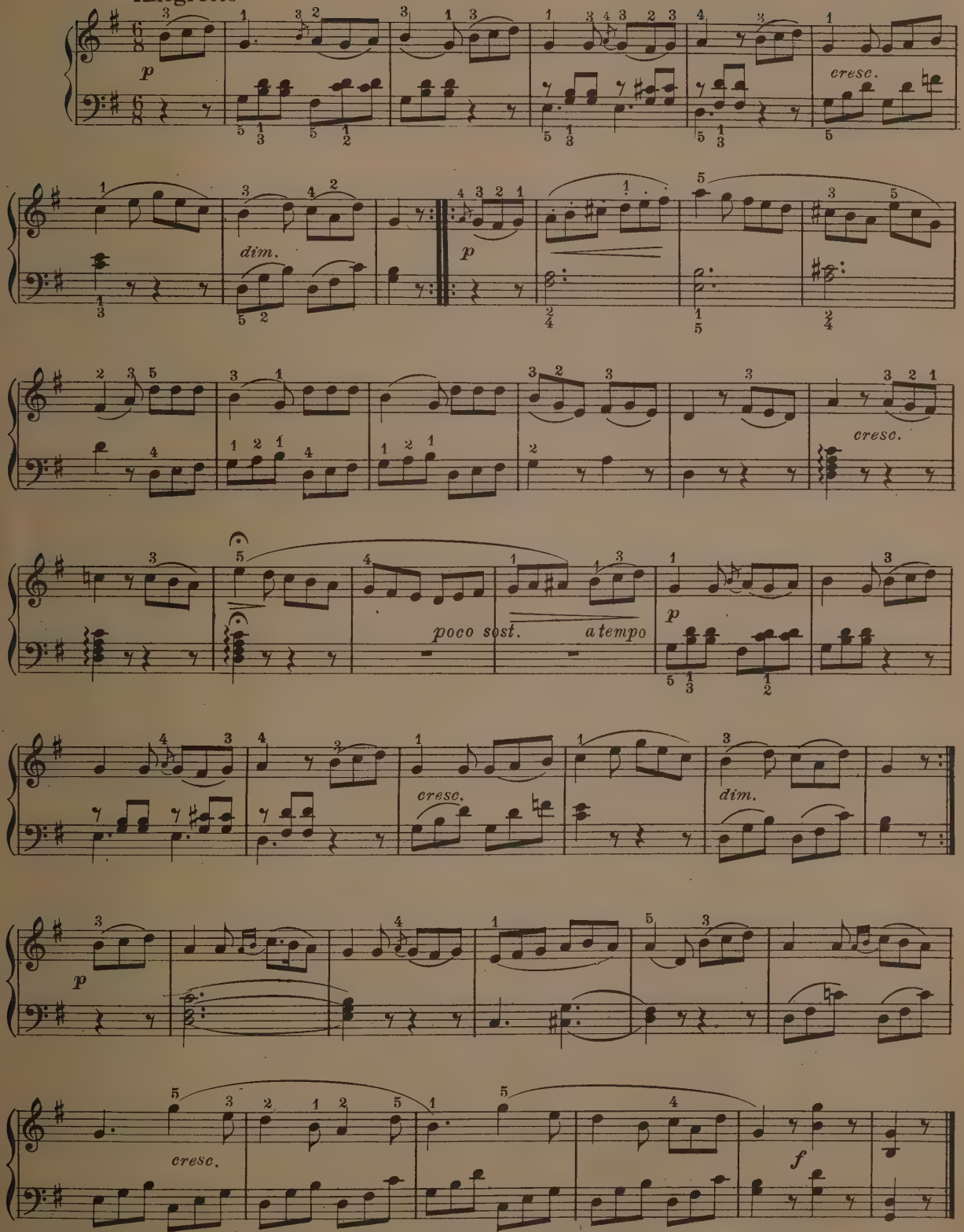


ROMANCE

From Sonatina in G

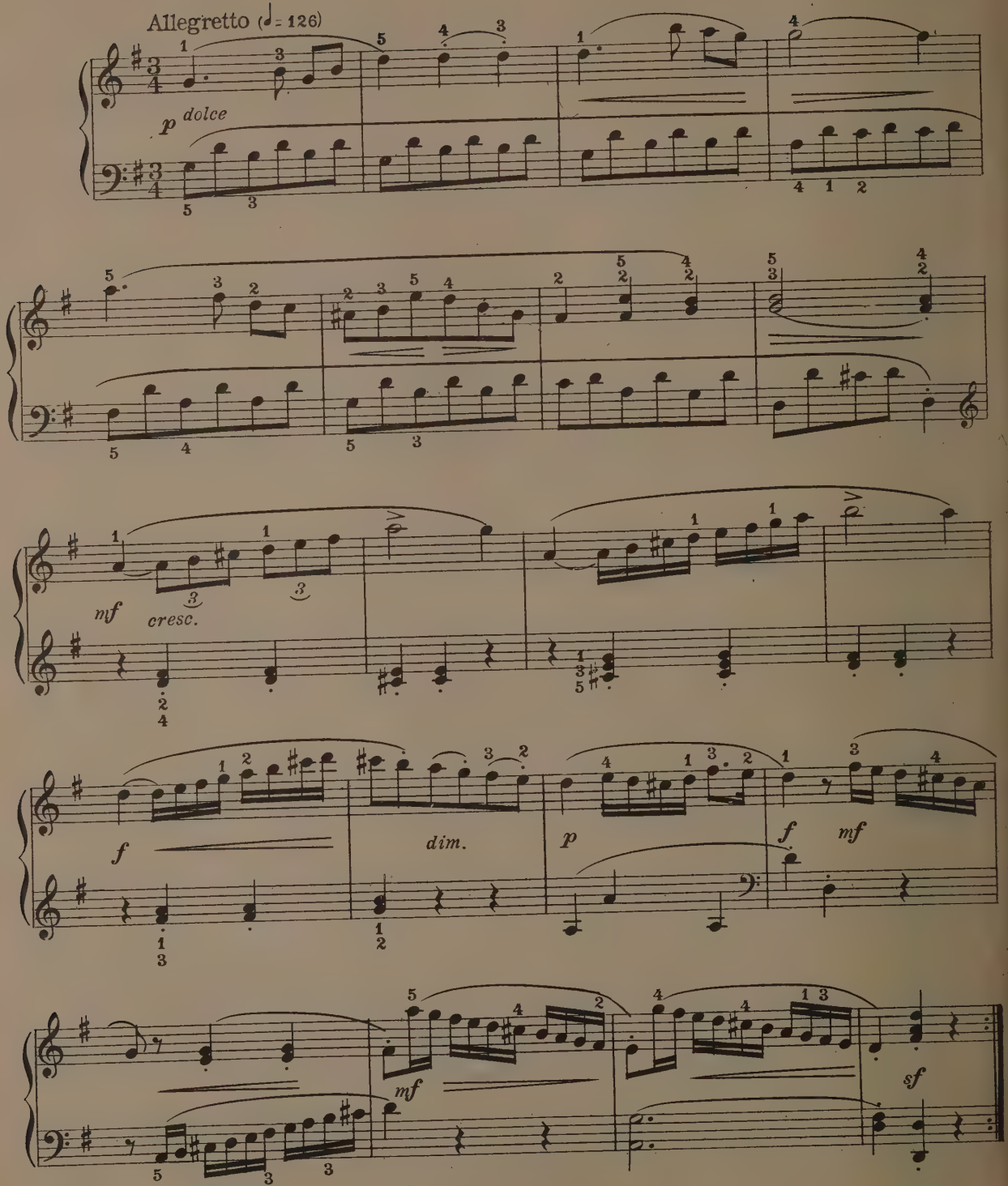
Allegretto

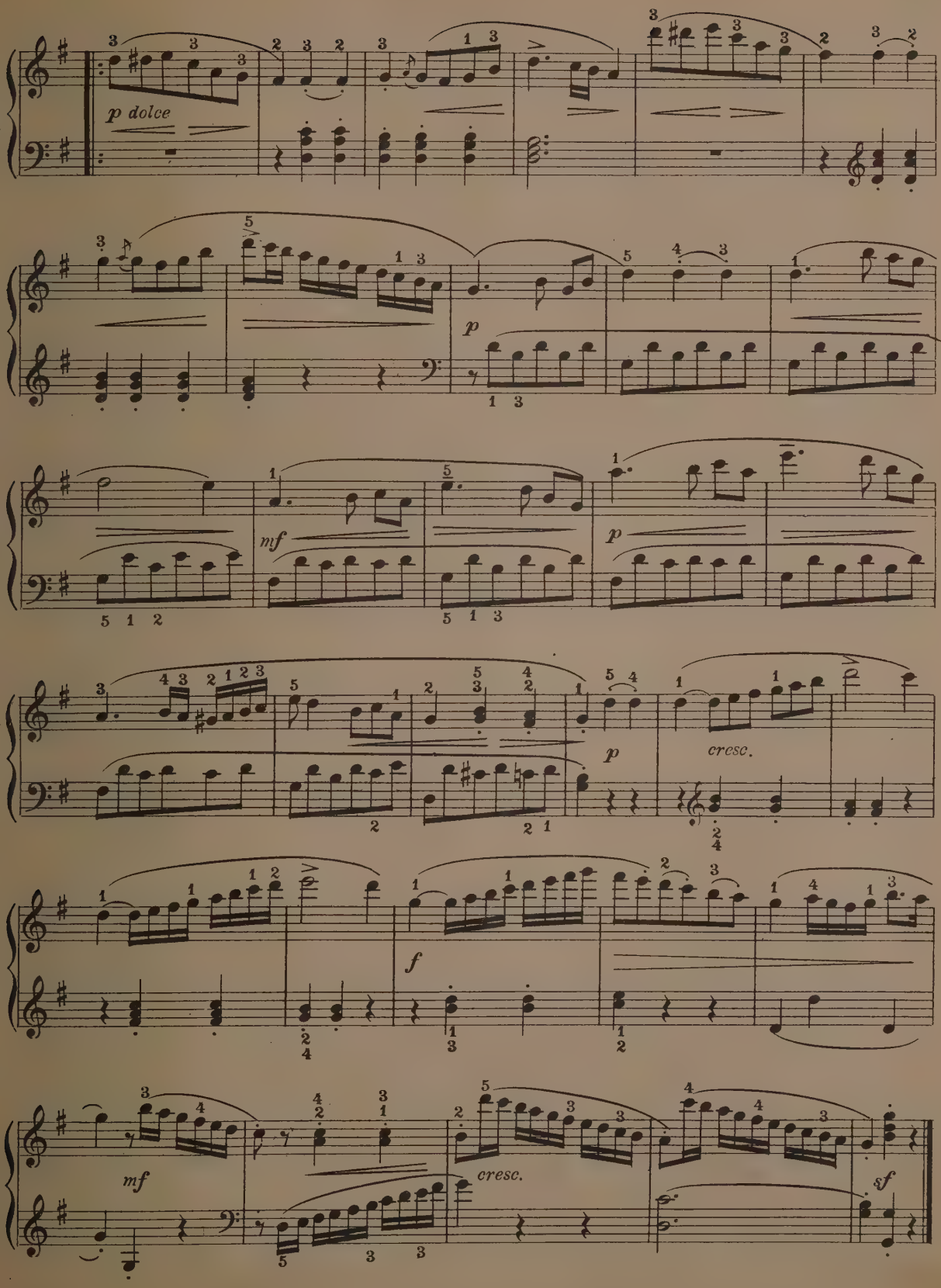
BEETHOVEN



ALLEGRETTO

F. KUHLAU



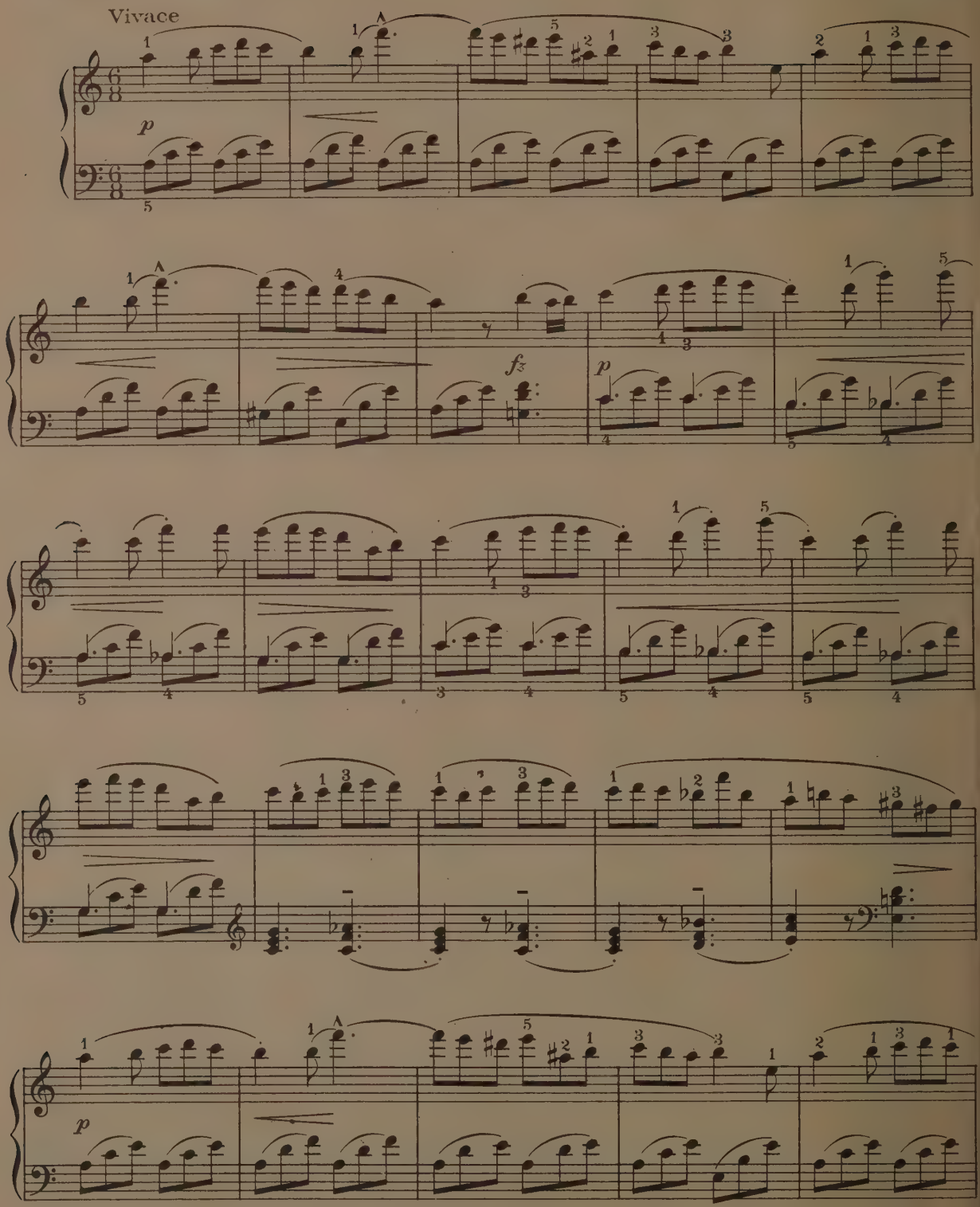

p dolce
p
mf
p
cresc.
f
mf
cresc.
sf

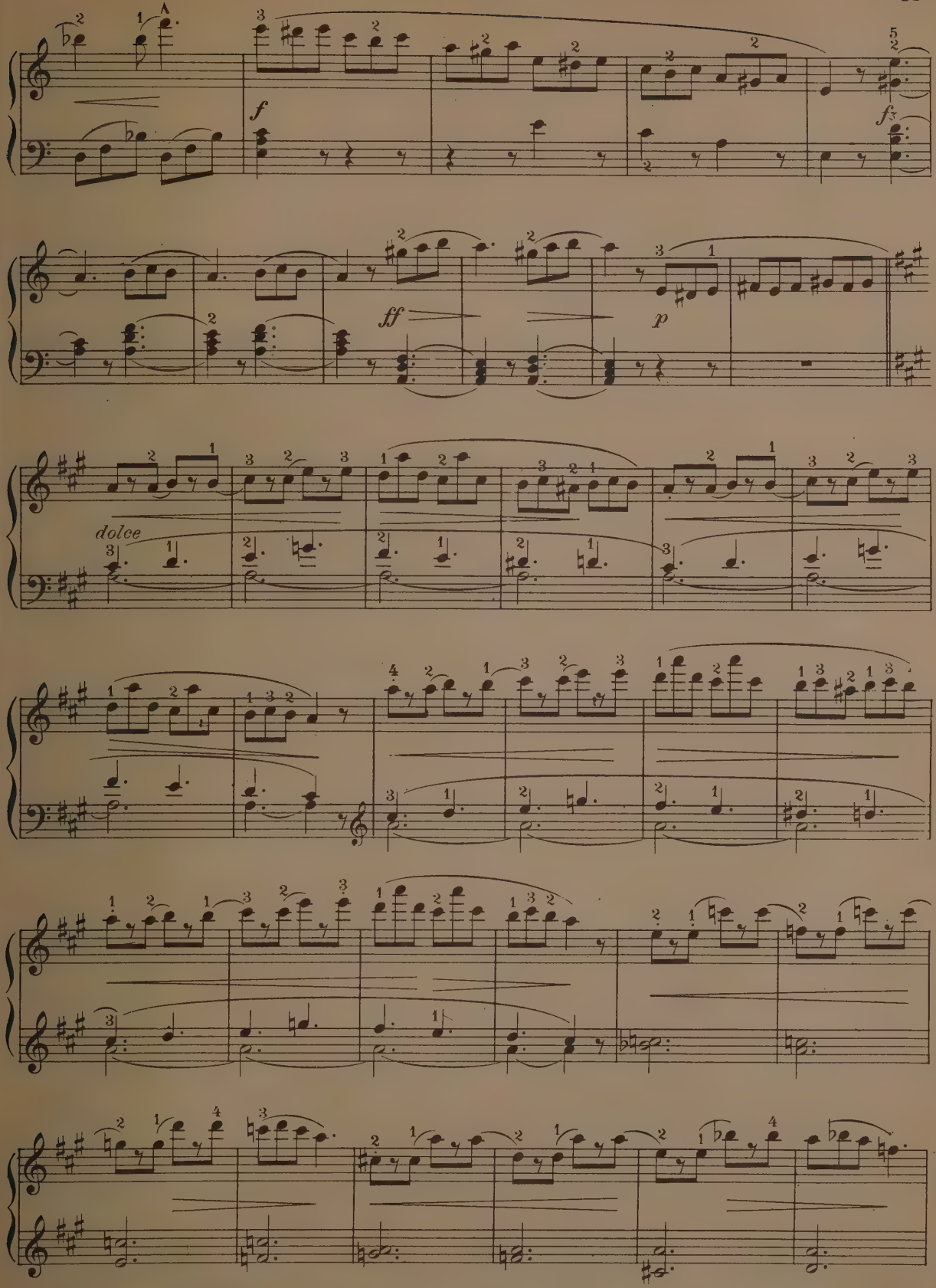
TARANTELLA

A MINOR

Edited by Charles Dennée

A. LOESCHHORN

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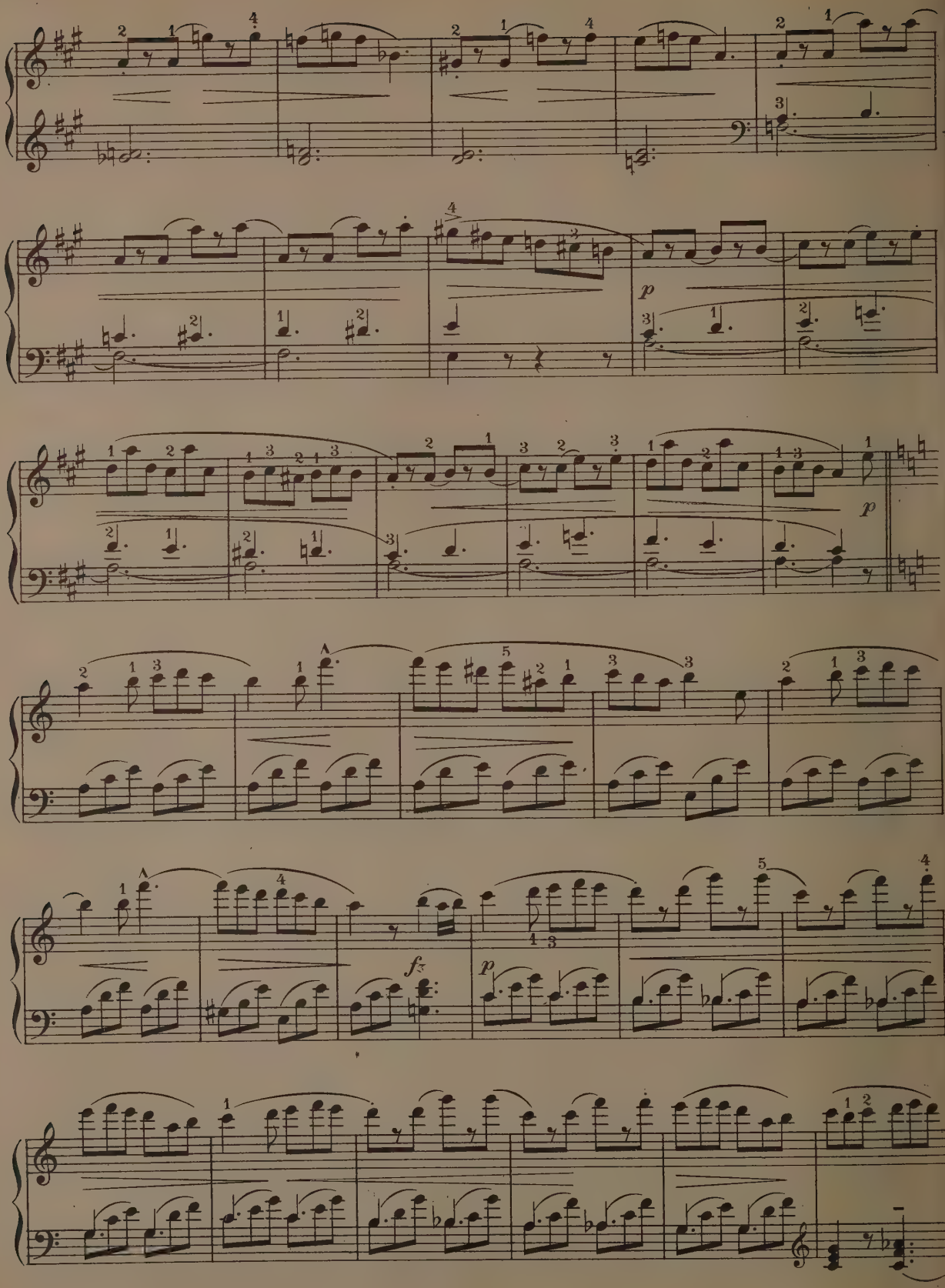
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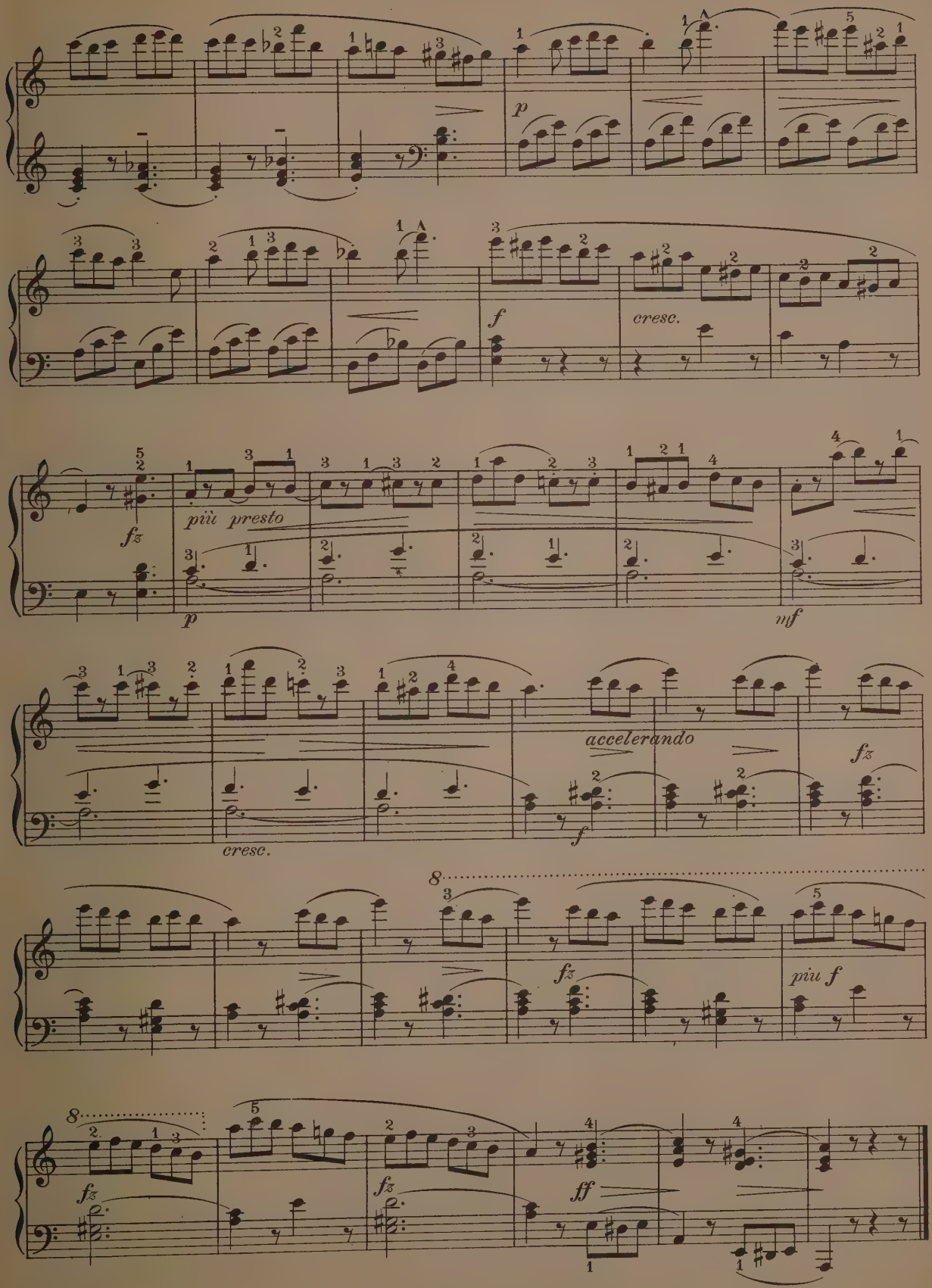
p
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mf
accelerando
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cresc.
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8
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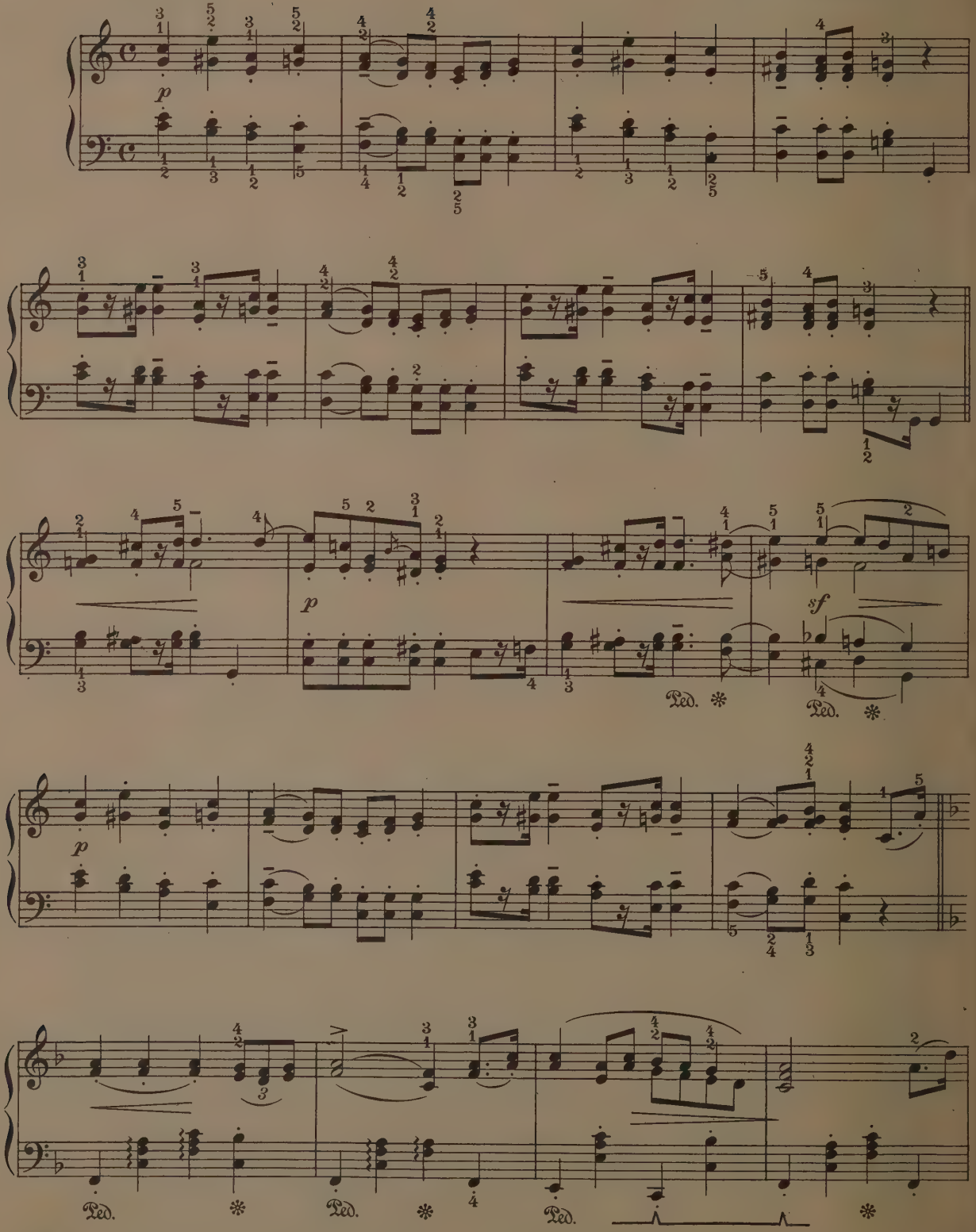
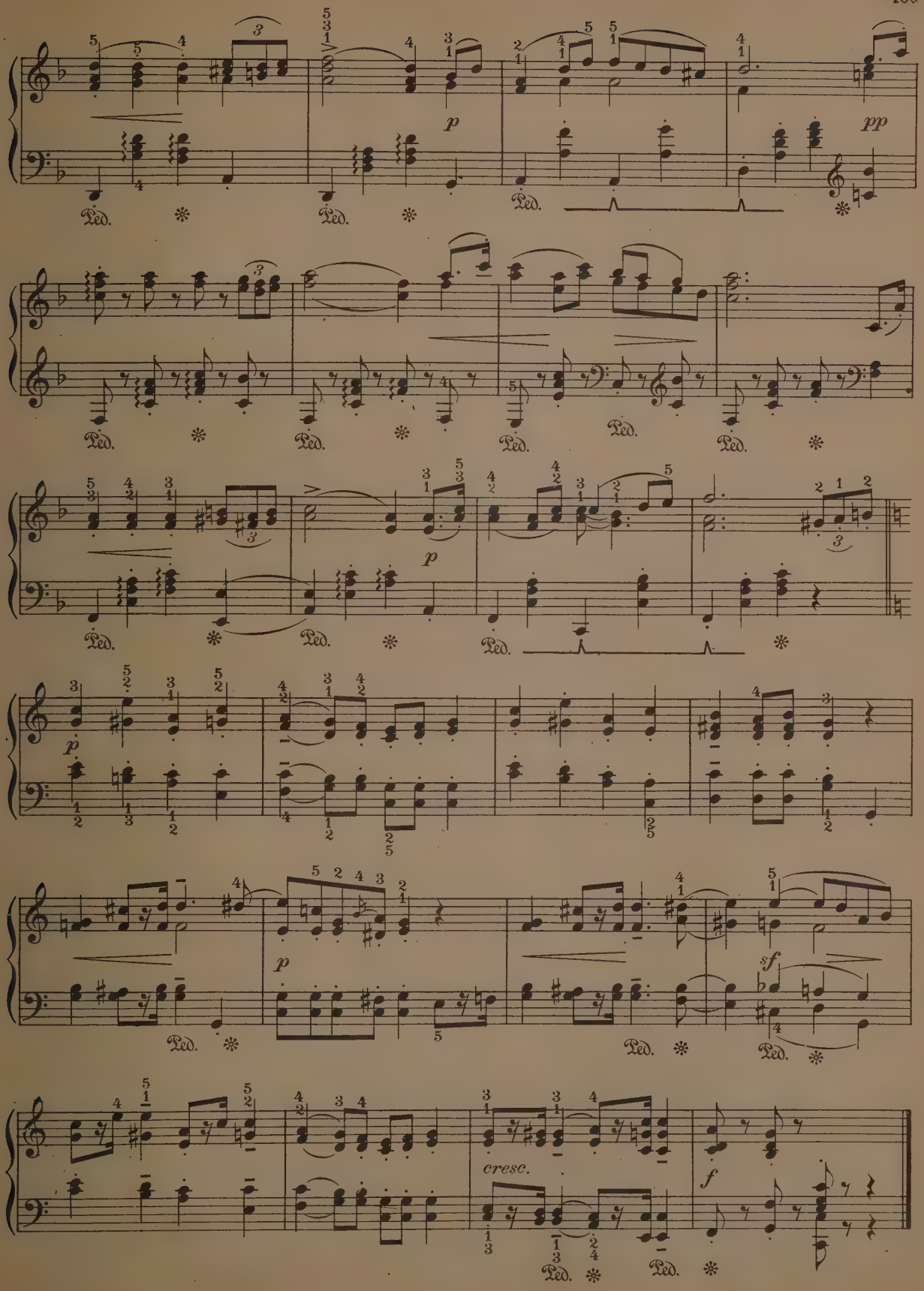
MARCH

Edited by
Charles Dennée

XAVER SCHARWENKA
Op.62,№1

Moderato




p
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Ped.
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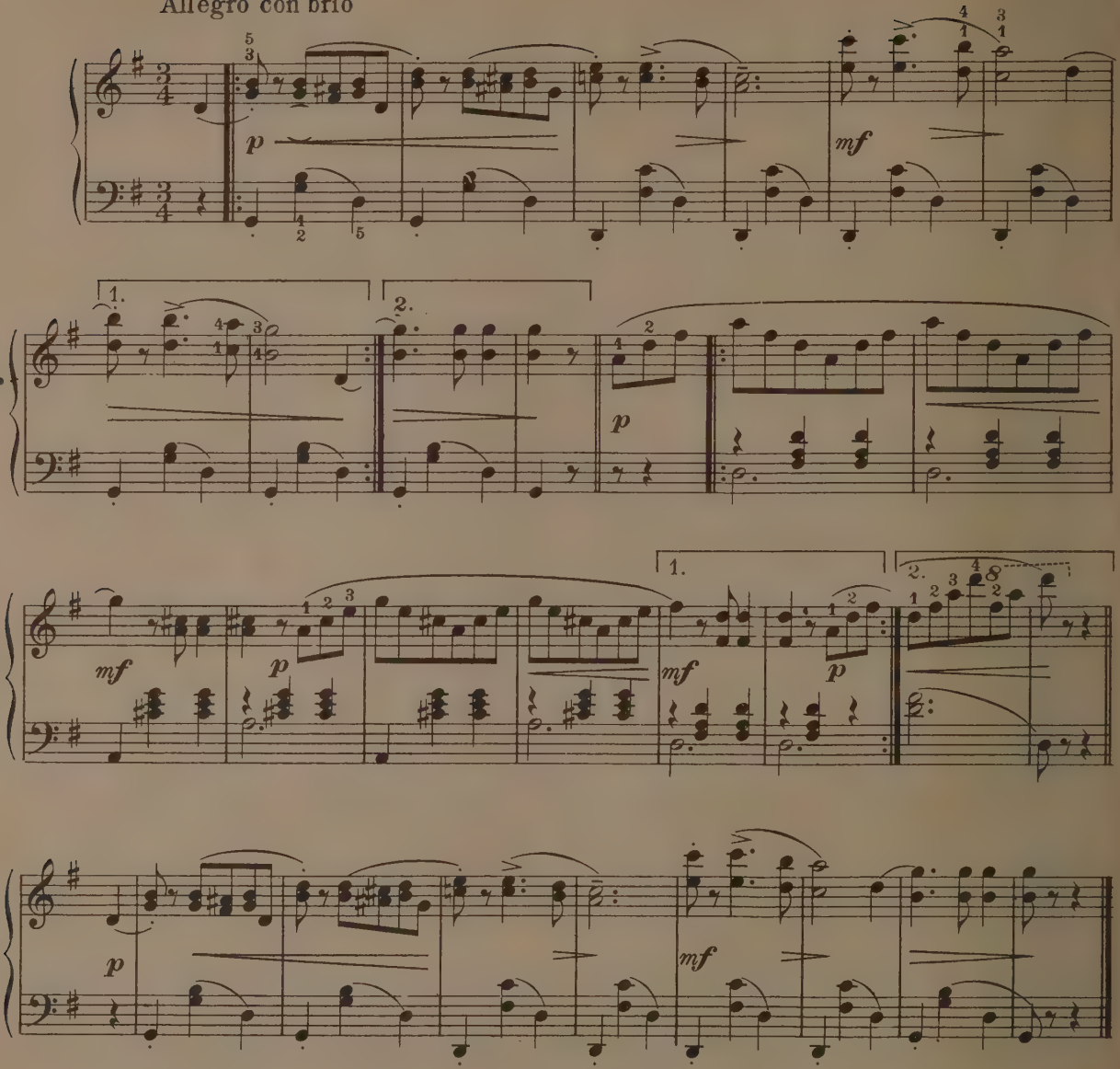
WALTZ

A. SCHMOLL

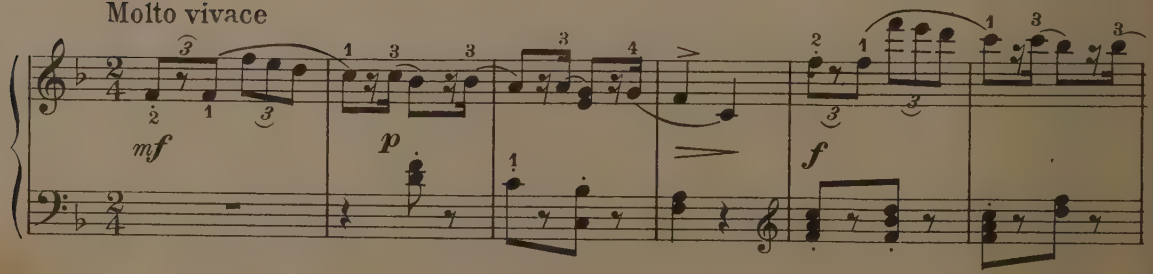
Allegro con brio

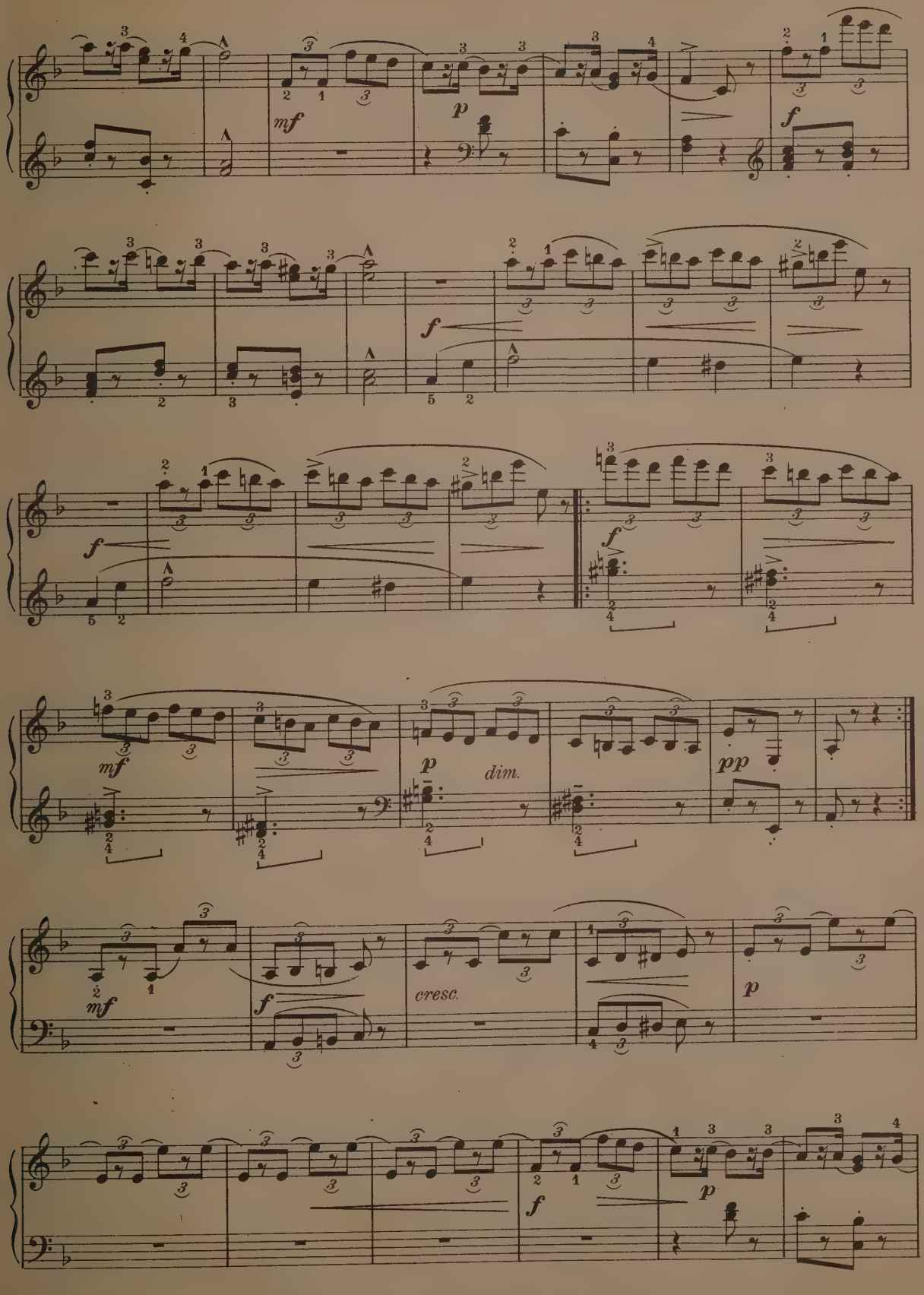


A CURIOUS STORY

STEPHEN HELLER

Molto vivace

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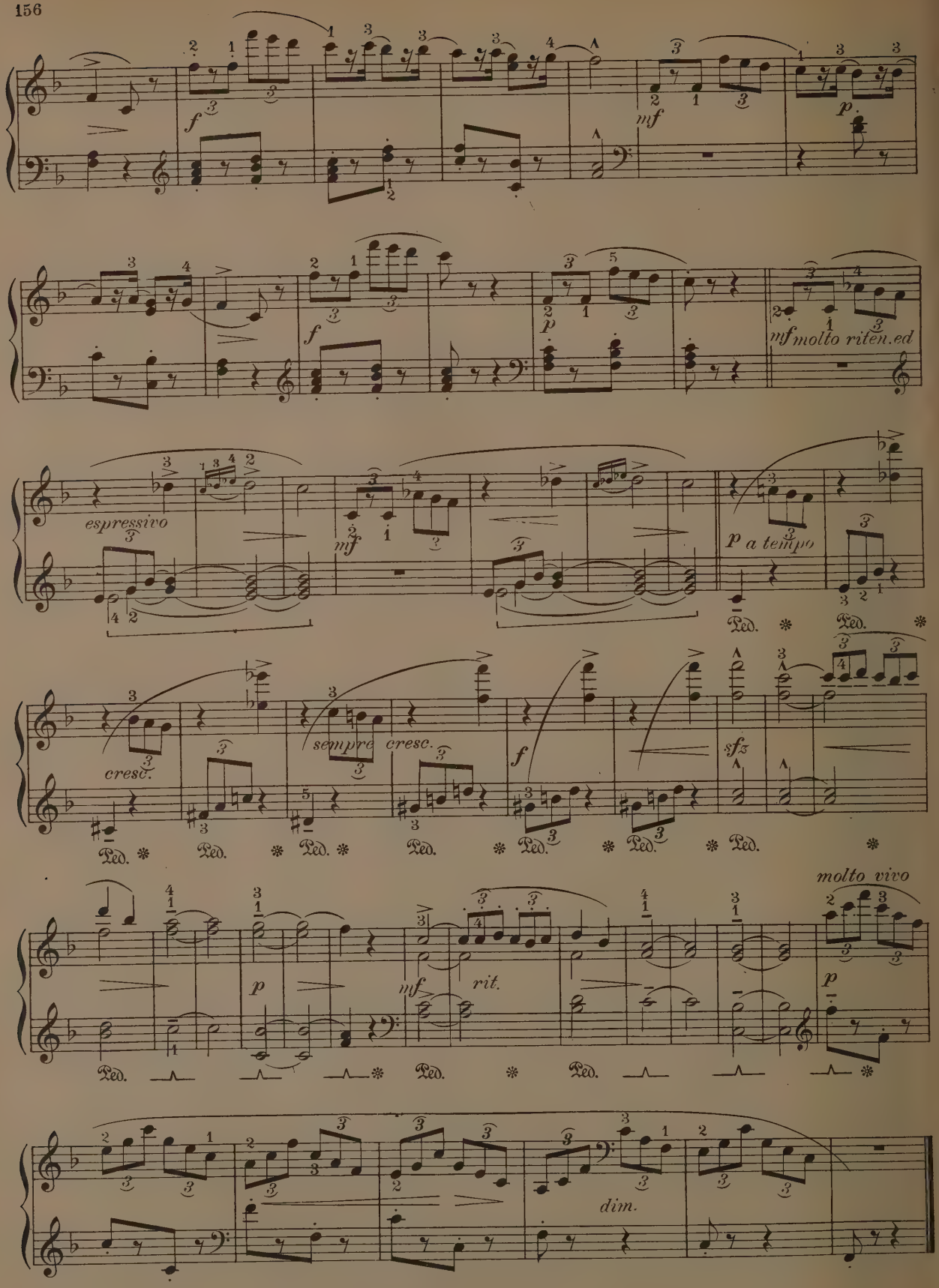
f
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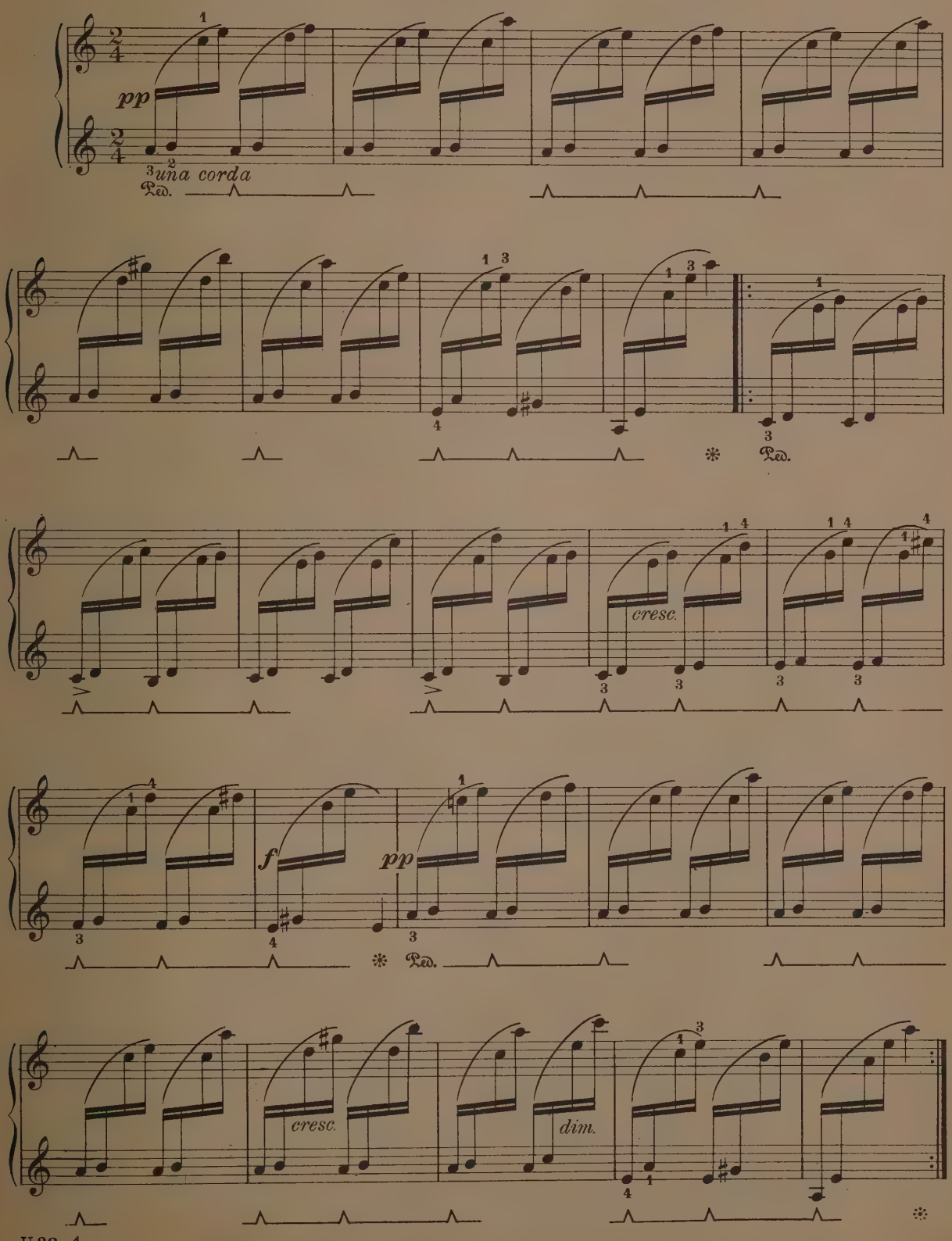
espressivo
mf
p a tempo
Ped.
cresc.
sempre cresc.
f
sfz
molto vivo
p
mf
rit.
dim.

A DRAGON FLY IN THE SUNSHINE

ETUDE

CARL REINECKE

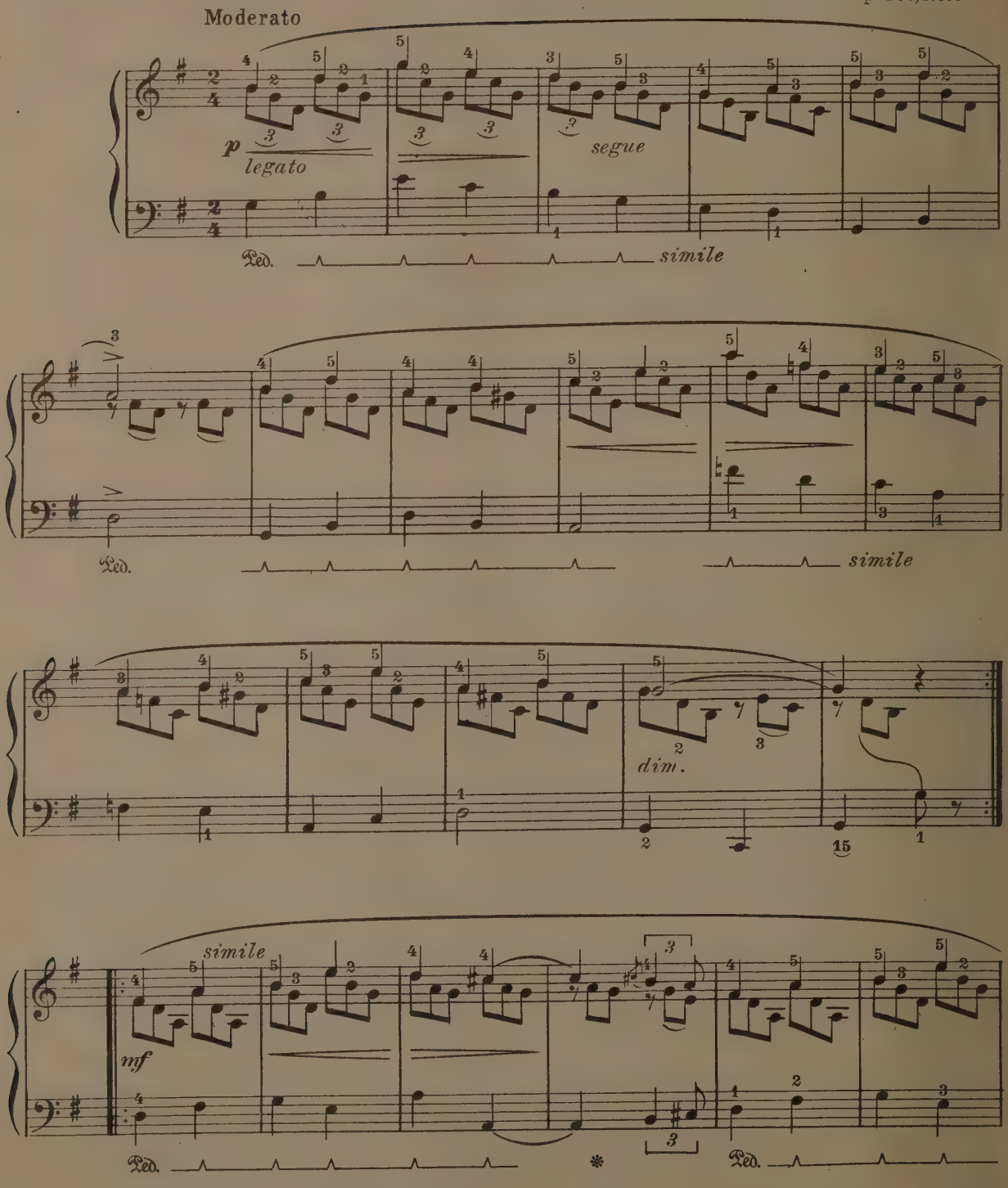
Presto, ma leggiero



CRADLE SONG

Edited by
CHARLES DENNÉE

ROBERT SCHUMANN
Op. 124, No. 6



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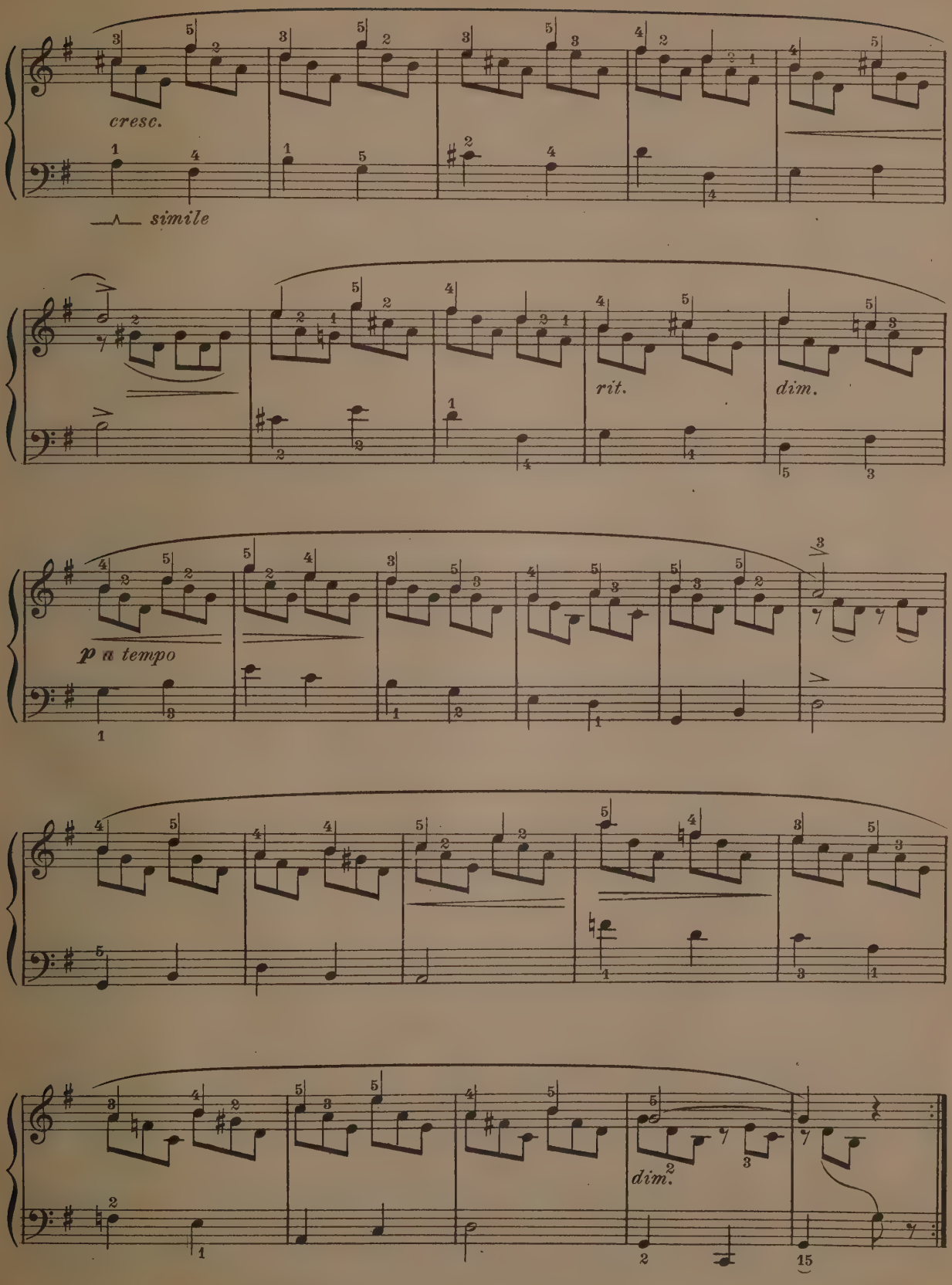
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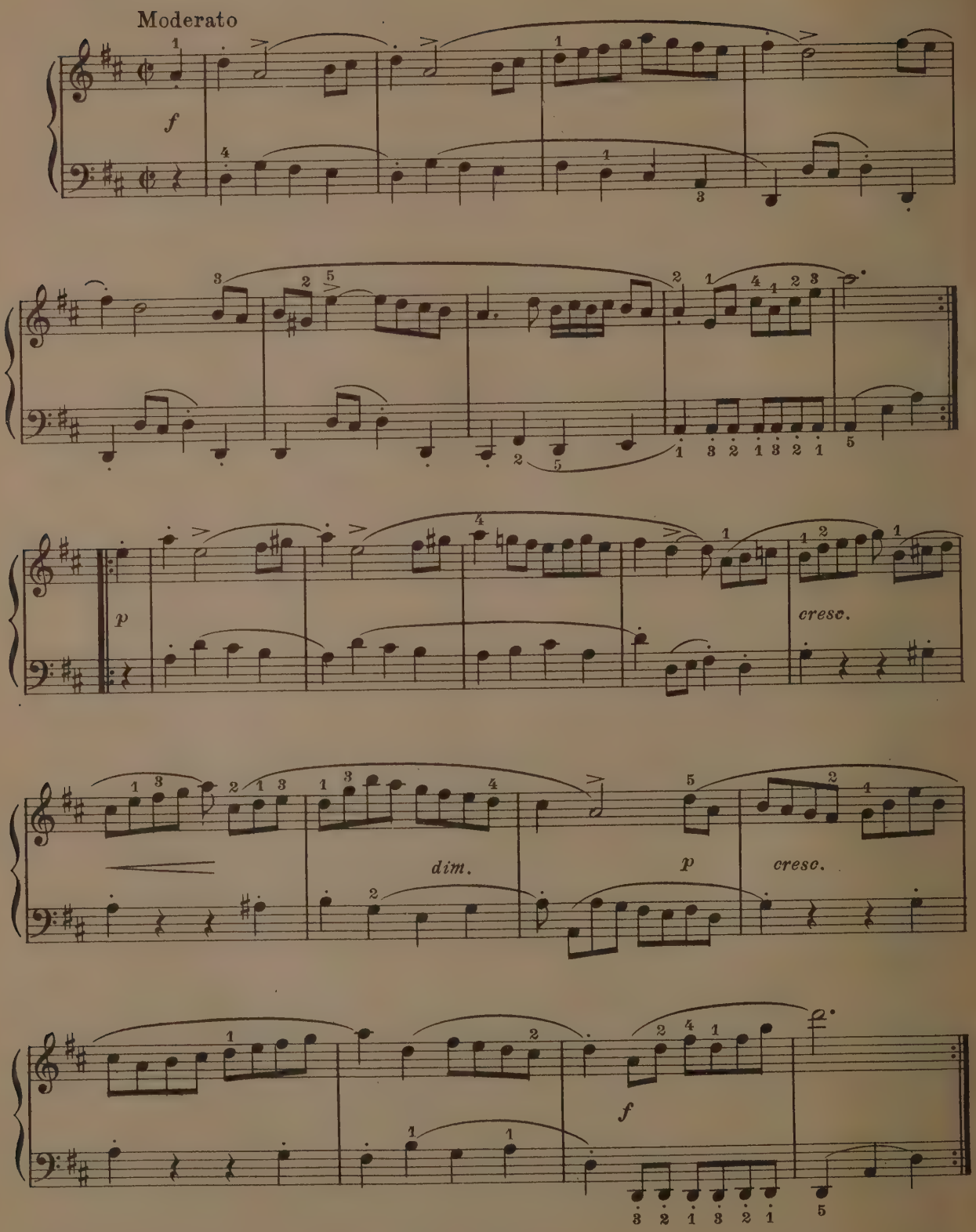
MARCH

BACH



LIST OF GRADE II COMPOSITIONS

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ARRANGED PROGRESSIVELY FROM THE EASIER TO THE MORE DIFFICULT.

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